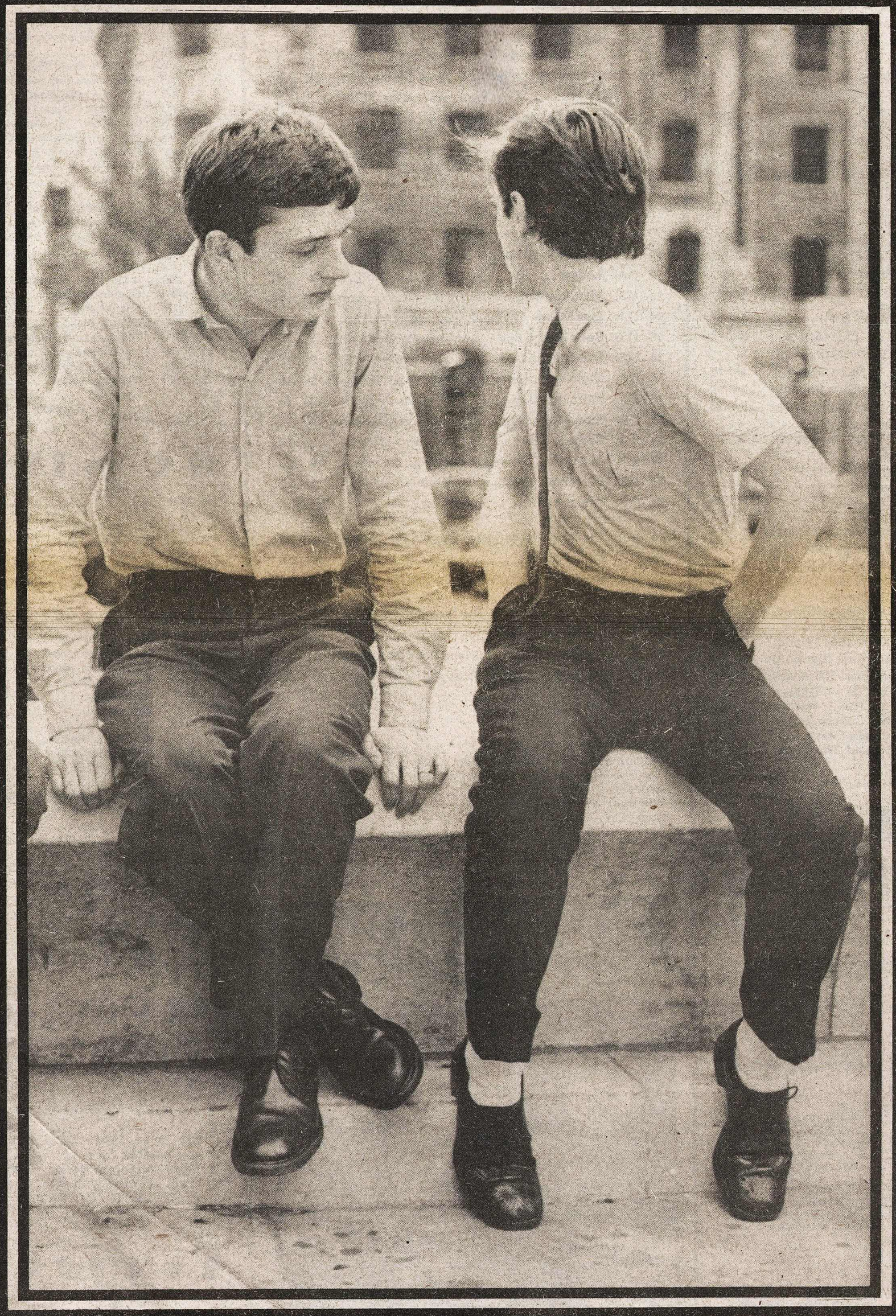
11 August 1979 US $1.50c (by air)/Canada 80c 20p

Aus 45c NZ45c Den Kr 5.85 Fr NF 5.00
Ger Dm 2.80 Malaysia $1.50 Spn 90 pts

NEW MUSICAL EXPRESS

ZEP ALBUM
KNEBWORTH
JOE JACKSON
COODER/MAHAL



Half of JOY DIVISION keep a look out for Zeppelin fans returning from Knebworth./Pic: PENNIE SMITH

JOY DIVISION had come marching into town.

It wasn't much of a welcome. It wasn't one of those hot jam-packed little-league sell-outs where you can't get in for the length of the guest list and where breaths are bated in anticipation of something about to turn big. Nothing of the sort. Down in the basement confines of a celebrated Islington watering hole it was relaxed and cool.

In front of the intimate stage, though, a gaggle of about a dozen or so modern boys staked out their territorial rights like there was some sort of conspiracy afoot. Minions were dispatched to fetch the pints. The space stage-front was jealously guarded. Their spick and span muted green tribal colours set them apart from the otherwise dowdy crowd.

They had come, heaven knows where from, for Joy Division. Another Manchester Band.

The last time somebody counted there were somewhere in the region of 72 musical aggregations in Manchester and surrounding areas. Can you believe that?

Full story pages 24-5

NEW MUSICAL EXPRESS

CHARTS

Week ending August 11, 1979

uk singles

This Week	Last			Weeks in chart	Highest position
1	(1)	**I Don't Like Mondays**	Boomtown Rats (Ensign)	3	1
2	(10)	**Can't Stand Losing You**	Police (A&M)	4	2
3	(2)	**Girls Talk**	Dave Edmunds (Swan Song)	5	2
4	(6)	**Wanted**	Dooleys (GTO)	4	4
5	(9)	**Angel Eyes/Voulez Vous**	Abba (Epic)	4	5
6	(16)	**Beat The Clock**	Sparks (Virgin)	2	6
7	(15)	**We Don't Talk Anymore**	Cliff Richard (EMI)	3	7
8	(7)	**My Sharona**	Knack (Capitol)	6	7
9	(4)	**Are Friends Electric?**	Tubeway Army (Beggars Banquet)	11	1
10	(3)	**Silly Games**	Janet Kay (Scope)	7	1
11	(17)	**If I Had You**	Korgis (Rialto)	4	11
12	(11)	**Born To Be Alive**	Patrick Hernandez (Gem/Aquarius)	5	11
13	(8)	**Breakfast In America**	Supertramp (A&M)	5	8
13	(21)	**The Diary Of Horace Wimp**	Electric Light Orchestra (Jet)	2	13
15	(18)	**After The Love Has Gone**	Earth Wind & Fire (CBS)	2	15
16	(5)	**Good Times**	Chic (Atlantic)	5	5
17	(—)	**Hersham Boys**	Sham 69 (Polydor)	1	17
18	(27)	**Duke Of Earl**	Darts (Magnet)	3	18
19	(23)	**Morning Dance**	Spyro Gyra (Infinity)	2	19
20	(14)	**Bad Girls**	Donna Summer (Casablanca)	5	14
21	(—)	**Reasons To Be Cheerful**	Ian Dury & The Blockheads (Stiff)	1	21
22	(19)	**Chuck E's In Love**	Rickie Lee Jones (Warner Bros)	4	19
23	(24)	**Stay With Me Till Dawn**	Judy Tzuke (Rocket)	2	23
24	(—)	**Sweet Little Rock N Roller**	Showaddywaddy (Arista)	1	24
25	(—)	**You Never Know What You've Got**	Me & You (Laser)	1	25
26	(13)	**C'Mon Everybody**	Sex Pistols (Virgin)	6	3
27	(20)	**Light My Fire/137 Disco Heaven**	Ami Stewart (Atlantic/Hansa)	8	4
28	(—)	**Just When I Needed You Most**	Randy Vanwarmer (Island)	1	28
29	(12)	**Lady Lynda**	Beach Boys (Caribou)	7	6
30	(—)	**The Boss**	Diana Ross (Motown)	1	30

UP AND COMING: Ooh What A Life — Gibson Brothers (Island); **Gangsters** — Specials (2 Tone); **Harmony In My Head** — Buzzcocks (United Artists); **Conscious Man** — Jolly Brothers (United Artists); **Is She Really Going Out With Him** — Joe Jackson (A&M); **Rock Around The Clock** — Telex (Sire).

years 5 ago

Week ending August 6, 1974

1 Rock Your Baby — George McCrae (Jay Boy)
2 When Will I See You Again — Three Degrees (Philadelphia)
3 Band On The Run — Wings (Apple)
4 You Make Me Feel Brand New — Stylistics (Avco)
5 Amateur Hour — Sparks (Island)
6 Summerlove Sensation — Bay City Rollers (Bell)
7 Born With A Smile On My Face — Stephanie De Sykes/Rain (Bradleys)
8 Rock The Boat — Hues Corporation (RCA)
9 Rocket — Mud (Rak)
10 She — Charles Aznavour (Barclay)

10

Week ending August 6, 1969

1 Honky Tonk Women — Rolling Stones (Decca)
2 Saved By The Bell — Robin Gibb (Polydor)
3 Give Peace A Chance — Plastic Ono Band (Apple)
4 In The Ghetto — Elvis Presley (RCA)
5 Goodnight Midnight — Clodagh Rogers (RCA)
6 Make Me An Island — Joe Dolan (Pye)
7 My Cherie Amour — Stevie Wonder (Tamla Motown)
8 It Mek — Desmond Dekker (Pyramid)
9 That's The Way God Planned It — Billy Preston (Apple)
10 Baby Make It Soon — Marmalade (CBS)

15

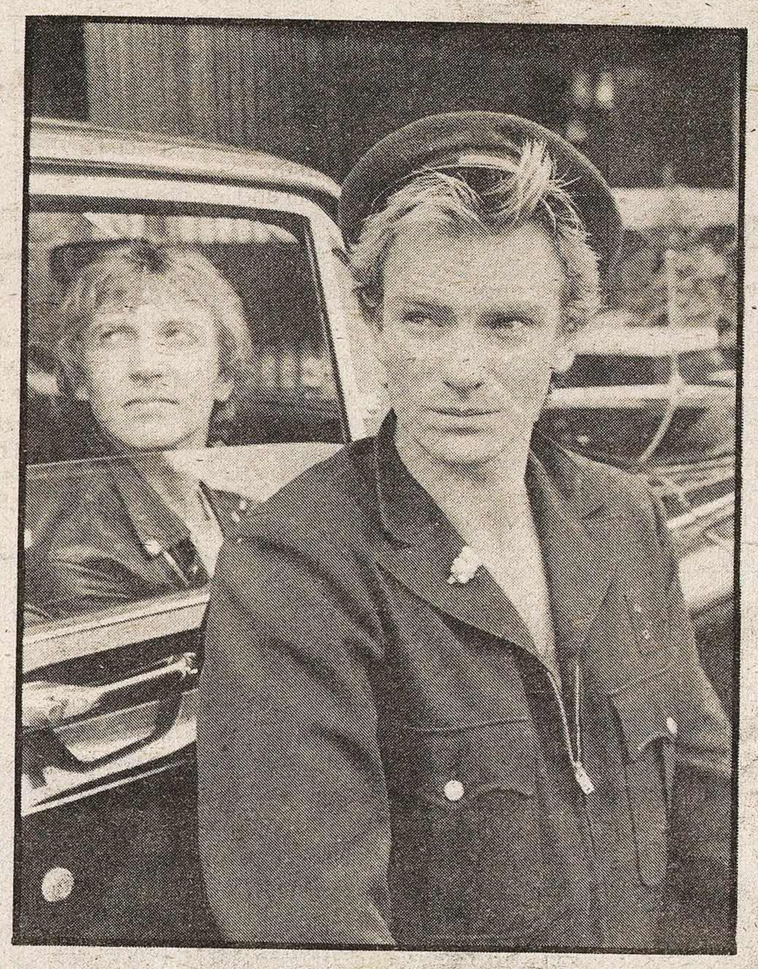
Week ending August 7, 1964

1 A Hard Day's Night — Beatles (Parlophone)
2 Do Wah Diddy Diddy — Manfred Mann (HMV)
3 It's All Over Now — Rolling Stones (Decca)
4 I Just Don't Know What To Do With Myself — Dusty Springfield (Philips)
5 Call Up The Groups — Barron Knights (Columbia)
6 Tobacco Road — Nashville Teens (Columbia)
7 On The Beach — Cliff Richard (Columbia)
8 I Won't Forget You — Jim Reeves (RCA)
9 I Get Around — Beach Boys (Capitol)
10 House Of The Rising Sun — Animals (Columbia)

uk albums

This Week	Last			Weeks in chart	Highest position
1	(1)	**Best Disco Album In The World**	Various (WEA)	5	1
2	(2)	**Replicas**	Tubeway Army (Beggars Banquet)	8	1
3	(3)	**Discovery**	Electric Light Orchestra (Jet)	10	1
4	(7)	**I Am**	Earth Wind & Fire (CBS)	9	2
5	(8)	**Breakfast In America**	Supertramp (A & M)	20	2
6	(4)	**Voulez Vous**	Abba (Epic)	14	1
7	(9)	**Bridges**	John Williams (Lotus)	6	4
8	(6)	**Parallel Lines**	Blondie (Chrysalis)	43	1
9	(5)	**Communique**	Dire Straits (Vertigo)	9	3
10	(20)	**The Best Of The Dooleys**	(GTO)	4	10
11	(10)	**Outlandos D'Amour**	Police (A & M)	13	9
12	(14)	**Lodger**	David Bowie (RCA)	9	6
13	(19)	**Manilow Magic**	Barry Manilow (Arista)	21	2
14	(11)	**Live Killers**	Queen (EMI)	5	6
15	(17)	**Back To The Egg**	Wings (Parlophone)	7	4
16	(28)	**Street Life**	Crusaders (MCA)	3	16
17	(11)	**Night Owl**	Gerry Rafferty (United Artists)	9	10
18	(26)	**Morning Dance**	Spyro Gyra (Infinity)	4	18
19	(18)	**Rust Never Sleeps**	Neil Young (Reprise)	4	14
20	(30)	**Some Product**	Sex Pistols (Virgin)	2	20
21	(22)	**Bad Girls**	Donna Summer (Casablanca)	8	16
22	(29)	**20 Golden Greats**	Beach Boys (Capitol)	2	22
23	(23)	**The Very Best Of Leo Sayer**	(Chrysalis)	18	1
24	(—)	**The Kids Are Alright**	The Who (Polydor)	3	24
25	(27)	**Candy O**	Cars (Elektra)	4	24
26	(—)	**Go West**	Village People (Mercury)	6	21
27	(16)	**Do It Yourself**	Ian Dury & The Blockheads (Stiff)	12	2
28	(13)	**Rickie Lee Jones**	(Warner Bros)	7	13
29	(—)	**The Boss**	Diana Ross (Motown)	1	29
30	(24)	**Manifesto**	Roxy Music (Polydor)	20	4

UP AND COMING:
B.52's — B.52's (Island);
Welcome To The Cruise — Judy Tzuke (Rocket);
Get The Knack — The Knack (Capitol);
Exposed — Mike Oldfield (Virgin);
Midnight Magic — Commodores (Motown);
Songbird — Ruby Winters (K.Tel).



"Minicab for Mr Copeland" — Sting and Andy Summers borrow the A&M limo for a flying spotcheck on the latest chart positions. When you're No.2 you try harder . . . Pic: Adrian Boot.

us singles

This Week	Last		
1	(4)	**Good Times**	Chic
2	(1)	**Bad Girls**	Donna Summer
3	(8)	**My Sharona**	The Knack
4	(2)	**Ring My Bell**	Anita Ward
5	(7)	**When You're In Love With A Beautiful Woman**	Dr Hook
6	(6)	**Gold**	John Stewart
7	(10)	**The Main Event/Fight**	Barbra Streisand
8	(9)	**I Was Made For Lovin' You**	Kiss
9	(3)	**I Want You To Want Me**	Cheap Trick
10	(11)	**You Can't Change That**	Raydio
11	(13)	**Mama Can't Buy You Love**	Elton John
12	(16)	**The Devil Went Down To Georgia**	Charlie Daniels Band
13	(19)	**After The Love Is Gone**	Earth Wind & Fire
14	(5)	**Makin' It**	David Naughton
15	(18)	**Lead Me On**	Maxine Nightingale
16	(20)	**Sad Eyes**	Robert John
17	(12)	**Boogie Wonderland**	Earth Wind & Fire
18	(17)	**Ain't No Stoppin' Us Now**	McFadden & Whitehead
19	(14)	**We Are Family**	Sister Sledge
20	(26)	**Let's Go**	The Cars
21	(15)	**Chuck E's In Love**	Rickie Lee Jones
22	(23)	**Is She Really Going Out With Him**	Joe Jackson
23	(30)	**Goodbye Stranger**	Supertramp
24	(27)	**Suspicions**	Eddie Rabbitt
25	(21)	**Do It Or Die**	Atlanta Rhythm Section
26	(31)	**I'll Never Love This Way Again**	Dionne Warwick
27	(34)	**Lonesome Loser**	Little River Band
28	(36)	**Don't Bring Me Down**	Electric Light Orchestra
29	(32)	**Morning Dance**	Spyro Gyra
30	(24)	**Hot Stuff**	Donna Summer

Courtesy "CASH BOX"

us albums

This Week	Last		
1	(5)	**Get The Knack**	The Knack
2	(1)	**Bad Girls**	Donna Summer
3	(3)	**Candy O**	The Cars
4	(2)	**Breakfast In America**	Supertramp
5	(4)	**Cheap Trick At The Budokan**	
6	(6)	**I Am**	Earth Wind & Fire
7	(7)	**Teddy**	Teddy Pendergrass
8	(8)	**Discovery**	Electric Light Orchestra
9	(9)	**Back To The Egg**	Wings
10	(10)	**The Kids Are Alright**	The Who
11	(14)	**Million Mile Reflections**	Charlie Daniels Band
12	(12)	**Rickie Lee Jones**	
13	(16)	**Live Killers**	Queen
14	(13)	**Dynasty**	Kiss
15	(11)	**Communique**	Dire Straits
16	(23)	**Rust Never Sleeps**	Neil Young
17	(19)	**Bombs Away Dream Babies**	John Stewart
18	(15)	**The Gambler**	Kenny Rogers
19	(21)	**Mingus**	Joni Mitchell
20	(29)	**Reality ... What A Concept**	Robin Williams
21	(17)	**Desolation Angels**	Bad Company
22	(22)	**Van Halen II**	Van Halen
23	(20)	**Monolith**	Kansas
24	(32)	**The Main Event**	Original Soundtrack
25	(28)	**The Boss**	Diana Ross
26	(27)	**Streetlife**	Crusaders
27	(24)	**Minute By Minute**	The Doobie Brothers
28	(18)	**Where I Should Be**	Peter Frampton
29	(31)	**Voulez-Vous**	Abba
30	(47)	**Low Budget**	The Kinks

Courtesy "CASH BOX"

disco

1 **Bad Girls** — Donna Summer (Casablanca)
2 **Silly Games** — Janet Kay (Scope)
3 **Good Times** — Chic (Atlantic)
4 **Light My Fire** — Amii Stewart (Atlantic)
5 **Space Bass** — Slick (Fantasy)
6 **I'm Just A Sucker For Your Love** — Teena Marie (Motown)
7 **Lookin' For Love** — FLB (Fantasy)
8 **Get Another Love** — Chantell Curtis (Pye)
9 **Bring The Family Back** — Billy Paul (Philidelphia Int.)
10 **Strut Your Funky Stuff** — Frantique (Philidelphia Int.)

Chart Supplied By HMV Records, Oxford Street, London. W.1.

reggae

1 **Tune In** — Gregory Issacs (Earthquake)
2 **Wood For My Fire** — Black Uhuru (DEB)
3 **Earth Wind & Fire** — Augustus Pablo Rockers (International)
4 **Sargeant Brown** — Freddy McGregor (Priesthood)
5 **Ambush** — Bob Marley (Tuff Gong)
6 **Let Him Go** — Bunny Wailer (Solomnic)
7 **It's Late** — Fil Callender (Review)
8 **Three Meals A Day** — Dennis Brown (Joe Gibbs)
9 **Give Me Jah Jah** — Sugar Minott (Studio 1)
10 **Frankenstein** — Ringo (Greedy Puppy)

Chart Supplied By Daddy Kool, Dean Street, London. W.1.

NEWS

Edited by FRED DELLAR

Clash join Undertones in Derry free fest

Clash City Undertones

THE CLASH have agreed to headline at a free festival in Derry on Saturday, August 25. The festival, which has been organised by The Undertones and their management Craks 90, takes place at the Temple More Sports Complex, an outdoor stadium capable of holding 60,000.

Apart from The Clash and The Undertones, The Boys, Shake and upcoming Derry group The Moondogs will be playing the gig, with further names yet to be added.

The Undertones originally planned a small-scale festival, but when the large sports complex was agreed as a venue the band decided that a number of special guests could be called upon. The Undertones' four nights at London's Marquee at the beginning of this month helped provide funds.

Fergal Sharkey, the band's vocalist, commented: "There's so little live rock in Derry, so we want the festival to be accessible to everyone in the community. We hope it will be a trouble-free day out for everyone."

Spex in happier daze (L-R): BP, Rudi, Poly, Paul, Jak.

POLY GOES SOLO, JAK FORMS NEW BAND, AS

Spex split — for good

X-RAY SPEX are no more, former band members Jak Airport and B P Hurding announced this week.

In a statement to *NME* they claimed: "The band did less and less live gigs and the fans just kept on asking when we were really going out on the road again — and now that Poly's involved with her solo thing . . . well, that's it!"

Guitarist Airport and drummer Hurding have now recruited former The News members Sal Solo (vocals and guitar) and Mik Sweeney (bass) to form a new band called Classix Nouveaux which, following a few London dates, will be touring extensively. "We just can't wait to get on the road," concluded Airport.

X-Ray Spex emerged from the Covent Garden Roxy scene in 1977 and last year had three hit singles. More recently lead singer Poly Styrene, who has repeatedly voiced her dislike of live gigs, preferring studio activities, went into a studio to cut a solo album for EMI under hush-hush conditions. However, it's understood that no members of Spex were present on these dates and only sessionmen were involved, the resulting material being far softer in approach than anything laid down by X-Ray Spex.

One source suggested that the break-up of X-Ray Spex stems from the problems arising out of a Paris gig earlier this year, when Poly attempted a couple of her acoustic numbers and got booed off-stage as a result. Since that time, she and the remaining members of the band have headed increasingly in different musical directions. The male foursome at one point held an audition for a new lead singer, though no version of X-Ray Spex was to emerge from this affair.

In recent months, even these members decided to part company, at which point Airport and Hurding formed a new band and played an incognito gig at Bedford in order to ascertain public reaction. The reception seemed favourable — and so they formed Classix Nouveaux, cutting a single which they have offered to EMI.

Meanwhile, the future intentions of remaining Spex musicians Rudi Thompson (sax) and Paul Dean (bass) would appear to be unresolved, though Thompson guested on The Members' 'Chelsea Nightclub' album recently.

Below — out of the Spex: Classix Etc.

Penetration push ahead

PENETRATION, just back from a tour of the States, commence a lengthy UK jaunt in September.

Dates include: Brighton Top Rank (September 26), Guildford Civic Hall (27), Middlesbrough — venue TBA (29), Sheffield Top Rank (30), Carlisle Market Hall (October 3), Edinburgh University (5), Bradford University (6), Bristol Locarno (7), Birmingham Digbeth Hall (8), Cardiff Top Rank (10), Wakefield Unity Hall (12), Newcastle City Hall (14), Cambridge Corn Exchange (19), Aylesbury Friars (20), Chelmsford Chancellor Hall (21), Norwich St Andrews Hall (23), Nottingham University (24), Leicester University (27), Hanley Victoria Hall (30), Manchester Middleton Civic Hall (31), Liverpool University (November 2) and London Lyceum (4).

A single, 'Come Into The Open' gets a release on August 17, while an album, 'Coming Up For Air' should be in the shops by September 14. Both were produced by Steve Lillywhite.

Pauline takes another tour booking

Secret Affair, Purple Hearts and Back To Zero get their marching orders

Mod March modifications

DETAILS OF the March Of The Mods tour, featuring Secret Affair, Back To Zero and Purple Hearts, have now been finalised and the bands will play the following dates: Scarborough Penthouse (August 10), Plymouth Clones (14), Torquay Town Hall (15), Birmingham Barbarellas (16), Manchester Factory (17), Cheltenham Whitcombe Lodge (18), Swansea Circles (20), Newport Stowaway (22), Bristol Trinity Leisure Centre (23), Cromer West Runton Pavilion (24), London Lyceum (26), Canvey Island The Paddocks (27), Sheffield Limit Club (28), Barnsley Civic Centre (29), Leeds Fforde Green Hotel (20), Newcastle Mayfair (31) and Liverpool Erics (September 1).

Purple Hearts' 'Millions Like Us' single is now expected in September, as is Back To Zero's 'Your Side Of Heaven', while Secret Affair's 'Time For Action', as previously announced, will be available on the band's own I-Spy label on August 24.

Patti one-off

THE PATTI Smith Group play one date at London's Wembley Arena on September 5, as part of their European tour. Tickets, at £5.00, 4.00 and £3.00, go on sale at various agencies on August 20. Postal applications should be made to Wembley Stadium Ltd, enclosing SAE.

THE RAMONES play a pre-Reading warm-up gig at Portsmouth Guildhall on August 23. Tickets (price £2.75) are available locally from the Guildhall and leading record shops.

New home for 'Babble'

KEVIN COYNE'S song-cycle 'Babble', which was recently banned by Newham Council and Stratford's Theatre Royal, has now found a new home. Coyne and co-singer Dagmar Krause will now play London's Oval House for four nights (August 22-25) and tickets, price £2.00 including 50p temporary membership are already on sale from the box-office (phone 01-735 2786). 'Babble' was recently performed to a Belgian audience with, according to Virgin, "no apparent ill-effects".

James Brown

GIGS FOR GODFATHER

SOUL GODFATHER James Brown is set to play London's The Venue for five nights in September.

Brown, who will be bringing a 14- piece band including two bassists, two keyboard players and three back-up vocalists, will play two sets a night from September 5 to 9, with a matinee and an evening show on the final night. Tickets are £5.50.

Brown currently has a Brad Shapiro-produced single 'It's Too Funky In Here' on release, while his new album 'The Original Disco Man' is due shortly.

NME SALES TOP 200,000

IN THE first six months of 1979 sales of New Musical Express rose again to a new high of 202,030 copies weekly, an increase of over 12,600 copies.

These figures are ratified by the Audited Bureau Of Circulation (ABC), and confirm NME's status as Britain's largest selling rock weekly. The figures for other weekly rock papers are: Melody Maker 149,560; Sounds 119,962; Record Mirror 107,653.

MORE TRACKS THAN A CENTURION TANK

6 Tracks 20 Minutes Max Price £1.50

First Release:

TOYAH

'Sheep Farming in Barnet'

ALTERNATIVE PLAY SAP1 SAFARI

STRAIGHT MUSIC PRESENTS

Reesh

NEW BINGLEY HALL

WESTON RD, STAFFORD

FRI/SAT — 21/22 SEPTEMBER AT 7.30

Tickets £4.50 (Inc. VAT) Available from the following outlets:
London: Premier Box Office, London Theatre Bookings, Edwards & Edwards.
Birmingham: Cyclops Sounds. Wolverhampton: Sundown Records, Hanley, Tunstall: Newcastle-u-Lyme: Mike Lloyd Record Shops. Stafford: Lotus Records, Manchester: Piccadilly Records, or The New Bingley Hall.
By post from: Straight Music Ltd, 1 Munro Terrace, London SW10 0DL. (please enclose S.A.E.) or available on night.

MUSIC BY POST

Comprehensive Catalogue free on receipt of 7p/9p stamp

This week's best selling SONGBOOKS

BLONDIE Songbook	£1.00
LED ZEPPELIN Complete	£5.95
THE CLASH Songbook	£3.50
KATE BUSH The Kick Inside	£1.00
KATE BUSH Lionheart	£3.50
IAN DURY Songbook	£3.50
BOB DYLAN Street Legal	£3.25
THE WHO Who Are You	£2.00
BOWIE Songs of	£4.95
ELP Songbook	£3.95
SEX PISTOLS Never Mind The Bollocks	£3.50
QUEEN Jazz	£3.25
DEEP PURPLE Machine Head	£1.75
THIN LIZZY Best of	£2.95
BUZZCOCKS Songbook	£2.50
ROD STEWART Blondes Have More Fun	£2.95

BOOKS

SEX PISTOLS File	£2.50
Behind The Beatles' Songs	£2.95
BOWIE The Lives & Times Of	95p
BLONDIE	£1.25

TUTORS

Bert Weedon — "Play in a Day"	£1.40
500 Chord Shapes	70p
Bass Guitar tutor + record	£3.95
Rhythm Guitar tutor	£3.95
Lead Guitar Tutor + record	£3.95

POSTAGE & PACKING CHARGES

ORDER	GB & N IRELAND	OVERSEAS
£2 or under	30p	40p
£4 or under	60p	70p
£10 or under	90p	£1.00
Over £10	£1.00	£1.50

PASH MUSIC STORES, 5 ELGIN CRESCENT, LONDON W11

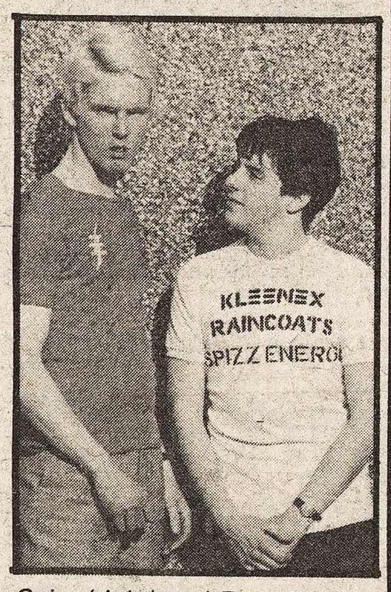
LEEDS SCI-FI ROCK BLAST-OFF

THOUGH A headline act has still to be signed for the Saturday night at Futurama '79, the sci-fi music festival being held at Queens Hall, Leeds, on September 8 and 9, a strong bill has already been assembled and Hawkwind are now definite to top the Sunday night show.

Full line-up: Saturday (8), Punishment of Luxury, Cabaret Voltaire, Joy Division, Invaders, Orchestral Manoeuvres In The Dark, Essential Logic, Prag Vec, A Certain Ratio, Spizz Energi, The Edge, The Expelaires, Stranger And Fiction, The Void and Paraad. Special guests are Tony Wilson and Sonny Hayes' Magic Fantasy.

On Sunday (9), Hawkwind head The Only Ones, Simple Minds, Fischer Z, Monochrome Set, Teardrop Explodes, Echo And The Bunnymen, Scritti Politti, Manicured Noise, Agony Column, Gotham City Jazzband, Screeens, and ER2, while special guests are Robert Calvert and Roger Ruskin Spear with his Kinetic Wardrobe.

Tickets for the festival, which continues right through Saturday night via a series of after-concert film shows, cost £5.00 per day, available from selected record shops in the region or, by post, from John Keenan, P.O. Box HH9, Leeds 8, 1SN 1AN. Profits from the fest go towards the creation of a record label and magazine devoted to forwarding the careers of local bands.



Spizz (right) and Energi

Import war bubbles

FOLLOWING stern action by the major record companies to curtail the number of import albums arriving in Britain, various import companies have now banded together to form the Record Wholesalers Association, a body which it is hoped will have the collective strength to fight what might be an oncoming rush of legal battles. Already Polydor have brought a test case against three retailers, challenging their right to sell Portuguese pressings of a Bee Gees album, and should this be won then further legal tussles involving Canadian albums — which sell for well below normal British dealer price — can be expected. In the past, EMI have often challenged the right of various importers to ship in U.S. Columbia and RCA albums bearing the 'dog and trumpet' design, as both 'Columbia' and the Barrauld painting of Nipper the dog are EMI trademarks. But now, with the British recording industry involved in a backs to the wall fight for survival, things could get even tougher for the import trade, who now see themselves caught up in a battle to stay in business.

● It's a blue vinyl release for **The UK Subs'** 'Another Kind Of Blues' album, which RCA are to issue on September 20. The LP, which contains 17 tracks, will be prefaced by a single, 'Tomorrow's Girls', which comes out on August 31. The Subs play a one-off gig at London's Electric Ballroom on August 18 and commence a major tour in September. In the meantime, vocalist Charlie Harper is keeping his voice box in good nick by gigging with The Tooting Flyers.

● Beggar's Banquet shipped over 12,000 copies of **The Merton Parkas'** 'You Need Wheels' single in the first week of release, immediately exhausting the supply of free sew-on patches offered with the first 10,000 discs. A special offer involving further patches will be included with 'Face In The Crowd', the Parkas' album, due in September.

● **Bram Tchaikovsky** release a new single on August 17, immediately prior to playing their last British dates before heading for the States, where they're touring until the end of the year. The single, produced by Nick Garvey, is the band's heavy metal version of '30s standard 'Lullaby Of Broadway' and marks the end of BT's original two-record deal with Criminal Records. The single will be available in 12" — with originals 'Rock And Roll Cabaret' and 'Who Wants To Be A Criminal?' on the B-side — and 7" versions.

● Meanwhile, **After The Fire's** 'Laser Love', released on August 10, is an orange vinyl artifact packed in a bag designed "to create a laser effect." The single is culled from the band's Muff Winwood produced album, which should be out in September.

RECORD NEWS

'Spiral Scratch', the EP recorded by the original **Buzzcocks** line-up of Howard Devoto, Pete Shelley, Steve Diggle and John Maher, is to be re-released by New Hormones on August 17. Originally released in January 1977, the EP sold in a series of small pressings, eventually totalling 16,000, before being deleted and becoming a high-priced collector's item. The reissue will be available in substantially the same picture sleeve as the original edition, though Howard Devoto is credited with vocals on the front, to differentiate between this recording and those of the current Buzzcocks. Above: Howie and Peter relive old glories for the lens of Kevin Cummins.

● A single culled from **Ronnie Wood's** 'Gimme Some Neck' album is set for release on August 24. Titled 'Seven Days' it was specially written for Wood by Bob Dylan.

● A series of EPs by such artists as **Chuck Berry, Jerry Lee Lewis, Fats Domino, Lloyd Price, Johnny And The Hurricanes** and **The Platters** is to be marketed by Hammer Records on September 7. Each EP will contain six tracks and sell at £1.65.

● Radar Records have signed **The Inmates** to a long-term record deal and the band's first single, 'Dirty Water', which came out on independent label Soho Records, has now been transferred to Radar. The Inmates are now in the studio with producer Vic Maile, working on their debut album.

● 'The Long Run', **The Eagles'** long overdue follow-up to 'Hotel California', has a world-wide release on September 15.

● **Billy Connolly** has a new single 'In The Brownies' — a send-up of Village People's 'In The Navy' — released by Polydor on August 17. Recently he received a special plaque from Lloyds for having the longest claim-free UK tour.

● **Funboy Five's** 'Life After Death', recently featured on Stuart Colman's Radio London show, is to be released through Good Vibrations International. It is being pressed in a limited edition of 2,000 copies and will be housed in a special sleeve. The B-side is 'Angela Rippon'. The band are currently looking for a new bassist and interested parties are asked to ring Hemel Hempstead 45277 (after 7pm).

● Mod group **The Chords** have parted company with Jimmy Pursey's JP Productions and have signed direct to Polydor Records. Currently the band are seeking someone to produce their 'Now It's Gone' / 'Hey Girl' single, tentatively scheduled for September release.

spiral scratch reissued

$50m Arista

FOLLOWING the sale of ABC Records to MCA, and Gulf & Western/Paramount's 50% acquisition of EMI, comes news that the German Ariola-Eurodisc company is to buy Arista Records for 50 million dollars. Arista, which is owned by Columbia Pictures, was set up by Clive Davis, the man responsible for revitalising CBS Records during the '60s, when he signed a large number of rock acts in the wake of the Monterey Festival. The deal is expected to be finalised within six weeks.

Jake Burns while Chrysalis fiddles

● **Stiff Little Fingers** and their production company Rigid Digits have signed with Chrysalis Records following the success of the band's three singles and one album, which were released jointly by Rigid Digits and Rough Trade. These singles — 'Suspect Device', 'Alternative Ulster' and 'Gotta Gettaway', plus the album 'Inflammable' — will continue to be part of the Rough Trade catalogue.

● A **Wings** single with a double A-side, 'Getting Closer' / 'Baby's Request' is released this Friday (10). Both tracks are from Wings' 'Back To The Egg' LP.

Secret Agent Man

new single out now VS280

DEVO

GREEN
RED
YELLOW
BLUE

PRODUCED BY KEN SCOTT FOR KoMoS PRODUCTIONS

taken from the album

Duty Now For The Future

Virgin

V2125

NEWS BRIEFS

THE SPECIALS, Linton Kwesi Johnson, John Cooper Clarke and blue-beat band Selector are to play a gig at the Hammersmith Palais on Tuesday, August 21, in aid of the National Council For One Parent Families. Tickets are priced £3.00 obtainable from the box office or at the door. Said a spokeswoman for NCFOPF: "Though he probably won't like us telling you this, Ian Dury is donating a large amount of the receipts from his forthcoming Hammersmith Odeon concerts — it'll probably total about £5,000 in all."

THE RUTS play four London gigs, two at the Nashville on August 11 and 12, plus two at The Marquee on 13 and 14, before performing one date at Edinburgh Clouds on August 17 — after which they take their summer hols.

COWBOYS INTERNATIONAL play a number of gigs, commencing at Burton-on-Trent 76 Club on August 17, then London Nashville (20/21), Dudley JB's (25), London Dingwalls (28), Kirklevington Country Club (31), Norwich Boogie House (September 1), Chesterfield Fusion Club (6), Newport, Shropshire, Village (7) and Bristol Granary (8). A full UK tour, album and new single are being lined up for the autumn.

ANGELIC UPSTARTS headline at London Electric Ballroom on August 17, where their special guests will be The Low Numbers and Robert And The Remoulds.

THE SINCEROS play their last British dates for some time when they appear at two London venues — Dingwall's (August 16) and Music Machine (25). The reason given is that "the band want to concentrate on a number of possibilities which have opened up following increasing American interest."

HANK MIZELL, who had a Top 10 hit in 1976 with his 19-year-old version of 'Jungle Rock', arrives in Britain on August 20 to play dates at Leysdown Island Hotel (28), Carshalton St Heliers Arms (29), Haywards Heath Martlett Hall (September 1) and Rayleigh Crocks Club (3). A true rockabilly, he will arrive at each venue in a 1956 Chevvy Bel-Air formerly used by Gene Vincent.

AMANDA LEAR makes her British TV debut on *Seaside Special* this Saturday (11) while Bob Geldof is the guest on *Seven To One,* due to be screened on BBC2 on August 17.

XTC LP, ITNRRE

XTC RETURN from their tour of Australia and Japan on August 27, ten days after the release of their new album 'Drums And Wires', an LP which in addition to the lyrics of the current album also contains the lyrics to everything the band have yet committed to record.

Those who wish to sing-along will be able to do so at a series of gigs planned by XTC at Manchester Apollo (September 11), Sheffield Top Rank (12), Wolverhampton Civic Centre (13), Guildford Civic Hall (16), London Rainbow (17), Bristol Colston Hall (18), Edinburgh Odeon (20) and Newcastle Mayfair (21).

A single, 'Making Plans For Nigel', makes its appearance on September 7, housed, so Virgin claim, "in one of the most elaborate sleeves ever produced for a British single."

Andy Partridge gets the bird

Gimme The Moonlight '79

THE MOONLIGHT Club at London's West Hampstead Railway Hotel, run by Ted and Johnny Moonlight, is being taken over by brewers St George's Taverns. In a phone call to *NME*, Ted Moonlight claimed: "One reason that the brewers have moved in is because they don't like the sort of people the club has been attracting. We also understand that they'll be retaining the club's name even though neither John nor myself will be involved in any way — we wish all our members to know this."

The Moonlights will be seeking new club premises shortly but right now they're involved with 'The First And Last Moonlight Club', an album recorded at the club earlier this year. The LP features such bands as The Members, Specials, Passions, Soar Throat, Soul Boys, Cameras, The Edge, Q.T.s, The Damned, Lightning Raiders plus Local Operator and is to be issued by Arista Records during September.

Darts, Lindisfarne — endless tours

TO PROMOTE their new album 'Dart Attack', released by Magnet on September 7, Darts are to undertake a 45-date tour, commencing at Cardiff Sophia Gardens on September 10.

They then play Swanse Brangwyn Hall (11), Bristol Colston Hall (12), Taunton Odeon (14), Brighton Dome (15), Birmingham Odeon (17), Bradford St George's Hall (18), Slough Fulcrum Centre (19), Oxford New Theatre (20/21), Croydon Fairfield Hall (23), Ipswich Gaumont (24/25), Norwich New Theatre (26/27), Stoke Victoria Hall (28), Peterborough ABC (30 and October 1), Leicester De Montfort Hall (2), Wolverhampton Civic (3), Derby Assembly Rooms (4), Liverpool Empire (5/6), Glasgow Apollo (8), Dundee Caird Hall (9), Aberdeen Capitol (10), Carlisle Market Hall (12), Preston Guildhall (13), Halifax Civic Hall (14), Newcastle City Hall (15), Bridlington Spa Pavilion (16), Middlesbrough Town Hall (17/18), Leeds University (20), Manchester Apollo (21), Sheffield City Hall (22), Hammersmith Odeon (23/24), Coventry Theatre (26), Lewisham Odeon (27), Eastbourne Congress Theatre (28), Bournemouth Winter Gardens (29), Portsmouth Guildhall (30/31). The 'Dart Attack' album, which includes the hit single 'Duke Of Earl', was produced by Roy Wood.

Tickets for Hammersmith and Lewisham are set at £4.00, £3.50, £3.00 and £2.50, those at Croydon are £4.25, £3.20 and £2.15, while all provincial dates are priced £3.75, £3.25, £2.50 and £2.00.

NEWCASTLE BROWN rock takes to the road once more as Lindisfarne commence an extensive two-part British tour, the first leg being from September 21 to October 16 and the second leg commencing December 3 through most of December.

Dates already confirmed are: Belfast Grosvenor Hall (September 21), Dublin National Stadium (22), Middlesbrough Town Hall (24), Reading Hexagon (26), Birmingham Odeon (27), Peterborough ABC (28), London Hammersmith Odeon (29), Croydon Fairfield Hall (30), Portsmouth Guildhall (October 1), Bristol Colston Hall (2), Poole Arts Centre (3), Manchester Salford University (5), Leicester University (6), Lancaster University (7), Bradford St George's Hall (9), Liverpool University (10), Glasgow City Hall (12), Edinburgh Usher Hall (13), St Andrews University (14), York University (15), Keele University (16), Swansea Brangwyn Hall (November 30), Manchester Apollo (December 3), Aberdeen Capitol (5), Dundee Caird Hall (6), Leeds University (7), Oxofed New Theatre (9), Leicester De Montfort Hall (10), Derby Assembly Rooms (11), Liverpool Empire (12), Sheffield City Hall (13), Bridlington Spa Royal Hall (14) and Hull New Theatre (16), and the band will be appearing at Newcastle City Hall sometime before Christmas.

A new Lindisfarne single, 'Easy And Free' is released by Phonogram this Friday (10) and an album titled 'The News' appears on September 21.

Free gigs set

A SERIES of free gigs by bands including Here And Now, Blank Space, Good Missionaries and many others, will take place at Acklam Hall, in London's Portobello Road, on August 15, 21 and 22. Two of the gigs act as tasters for 'Weird Tales' and 'Weird Noise', two nationwide free tours being set up for early Autumn.

The 'Weird Tales' tour takes place between September 18 and 26 and features The Androids Of Mu, The Mob, Zounds, and The Astronauts, while the 'Weird Noise' tour features Danny And The Dressmakers, The 012, The Androids Of Mu and The Sellout, no dates yet being announced for the latter tour. Details of the tours, the bands' records and tapes can be obtained from Keith Dobson c/o 47 Stoneleigh Street, London W.11.

SS invade UK

— *Sister Sledge tour, Chic add*

FOLLOWING last week's *NME* report that Chic would be playing British gigs during October, comes news that Chic protegees Sister Sledge are to embark on a separate tour of the UK.

Their tour commences at Ipswich Gaumont on September 28 and then plays Hammersmith Odeon (30), Slugh Thames Hall (October 1), Lewisham Odeon (2), Liverpool Empire (4), Middlesborough Town Hall (5) Glasgow Apollo (6), Newcastle City Hall (7), Manchester Apollo (8) and Birmingham Odeon (9). Tickets are already on sale at Hammersmith, while the Birmingham, Manchester, Newcastle and Glasgow box-offices will accept bookings from August 16. Other box offices should be contacted regarding ticket availability.

Chic's dates are now confirmed and their tour commences at Sheffield City Hall on September 30, where they play two shows. Then in October come gigs at Glasgow Apollo (1), Liverpool Empire (3), Manchester Apollo (4), Hammersmith Odeon (8 and 9) and Birmingham Odeon (12), with two shows at both Liverpool and Birmingham. London tickets go on sale on August 13, price £5.00, £4.25, £3.50 and £2.50 — though postal applications are alrady being accepted. Tickets for all other shows are now available. price £4.50, £3.50, £2.50 and £1.50.

Both Chic's new 'Risque' album and Sister Sledge's best-selling 'We Are Family' LP were produced by Bernard Edwards and Nile Rodgers of Chic.

Gallagher gigs — twice

THOUGH RORY Gallagher has a new album 'Top Priority' released by Chrysalis on September 7, the guitarist will be undertaking no British tour this year, his only two concerts in this country being at London's Venue on September 19 and 20. Instead, he will be concentrating on dates in the U.S. and Europe, appearing in a massive UNICEF concert in Vienna on September 1. This show is intended as a rock answer to the Bee Gees, Abba, Rod Stewart extravaganza that took place in New York last January. Expected participants include Blondie, Motorhead, Frankie Miller. Billy Preston and Queen. Gallagher's recent performance at the Montreaux Jazz Festival was filmed and is expected to be shown on British TV later this year. 'Philby, a single taken from the 'Top Priority' album, comes out on August 31.

Here we come/Walking down the street/ We get the funniest looks from/Everyone we meet/Hey hey we're The Specials . . . Pic: Mike Laye.

RUSTY EGAN, formerly of Rich Kids, this week stepped in to help out The Skids as the band's drummer Tam Kellichan left to "pursue his own musical direction". The Skids, who are to headline at the Edinburgh Rock Festival's grand finale concert on September 7, now head for Monmouth's Rockfield Studios where they will be recording an album and single produced by Bill Nelson, who has just completed production chores for new Arista signing The News. Nelson's own Red Noise album — working title 'Quiet Dreaming And Get On The Beam' — is due out shortly.

KEVIN COYNE and Zoot Money are among the acts appearing at this year's Polgooth Fayre in Cornwall. The Fayre, which runs from August 10 to 12, is situated two miles from St Austell. The Robin Williamson Band, Tony Hazzard, Five Hand Reel, The Mechanics, Smack, Greased Lightning and The Bricks plus many others are booked to appear, alongside theatre troupes, film shows and more. Tickets are 50p (Friday), £1 (Saturday), £1 (Sunday) or £2 (weekend). Phone Mevagissey 3728 for details.

SKY play their first major tour in September and October, commencing at Ipswich Gaumont on September 22 followed by Oxford New Theatre (23), Leicester De Montfort Hall (24), Hanley Victoria Hall (25), Preston Guildhall (26), Glasgow Apollo (27), Aberdeen Capitol (28), Edinburgh Usher Hall (29), Newcastle City Hall (October 1), Liverpool Empire (2), Chester ABC (3), Manchester Free Trade Hall (4), Sheffield City Hall (5), Stratford Royal Shakespeare Theatre (7), Bristol Colston Hall (9), Brighton Dome (9), Birmingham Odeon (10 and 11), Bournemouth Winter Gardens (12), Southampton Gaumont (14), Portsmouth Guildhall (15) plus five nights at a London venue not yet announced. Tickets are priced at £3.00, £4.00 and £5.00, available at local box offices. No postal applications will be considered.

INNER CIRCLE have arrived back in the UK for their Reading gig on August 25, after which they play a major London venue and then move on for a series of European concerts. The band have a new single 'We 'A' Rockers', released by Island on August 31, while their re-appearance here coincides with the release of the film *Rockers* in which Circle's Jacob 'The Killer' Miller appears.

THE MOTORS are heading for New York to record an album with producer Jimmy Irvine, whose former clients include Patti Smith and Tom Petty. Meanwhile the band's 'Love And Loneliness' single, originally scheduled for August 10, will not now appear until late September.

Marshall Arts & Straight Music present
with their New American Show
COMMODORES
The Emotions
at WEMBLEY ARENA
Empire Way Wembley, box office 01-902 1234
sat 25 & sun 26 Aug at 7.30pm
tickets £6.00 & £4.50 (inc vat)
Premier Box Office - 240 2245 London Theatre Bookings - 439 3371
Virgin Megastore 631 1234 Edwards-Edwards 734 9761
APOLLO, GLASGOW
THUR 23 AUG at 7.30, £4.50 £3.50 £2.50) tel 041 332 9221
BINGLEY HALL, STAFFORD
WED 29 AUG at 7.30 (£4.50) tel 0785 47111

DAVEY PAYNE
BLOCKHEAD
PUT THE O BACK IN SAXOPHONE
DID YOU SPOT LAST WEEKS DELIBERATE MISTAKE?
THE FIRST 25 CLEVER DICKS TO WRITE TO CLEVER DICK AT STIFF WITH THE DUFF AD WILL RECEIVE A FREE COPY OF SAXOPHONE MAN BY DAVEY PAYNE HORN 1.
A GREAT REASON TO BE CHEERFUL OUT NOW ON STIFF.
BUT IF YOU HAVE ANY SENSE YOU BOUGHT IT YESTERDAY.
SAXOPHONE MAN

LONGER THAN A PIECE OF STRING
6 Tracks 20 Minutes Max Price £1.50
First Release:
TOYAH
'Sheep Farming in Barnet'
ALTERNATIVE PLAY
SAP1
SAFARI

If you're looking for a new guitar, before you do anything else check out the new HOHNER Innovator range. Craftsman made, these fine instruments can offer you whatever you're looking for. They're not cheap, but then the better things in life usually aren't.
Post the coupon and we'll send you full details.
HOHNER
for Innovator Guitars
To: M. HOHNER Ltd.
39-45 Coldharbour Lane, London, SE5 9NR
Please send me details of the Hohner Innovator guitars.
Name
Address
NME 11/8
HOHNER

GET BROOD-MINDED AT OUR PRICE!

£1.25 OFF
R.R.P. £4.80 OUR PRICE £3.55

SPECIAL OFFER
HERMAN BROOD & HIS WILD ROMANCE
NEW ALBUM INCLUDING SINGLE 'SATURDAY NIGHT' IN LIMITED EDITION GREEN VINYL
PLUS FREE LIVE ALBUM

OUR PRICE TOP 60
LONDON'S ORIGINAL ALBUM CHART

THIS WEEK	LAST WEEK	TITLE	R.R.P.	OUR PRICE
1	1	TUBEWAY ARMY — REPLICAS	5.00	3.75
2	2	SUPERTRAMP — BREAKFAST IN AMERICA	4.78	3.53
3	4	BEST DISCO ALBUM IN THE WORLD	5.00	4.20
4	8	POLICE — OUTLANDOS D'AMOUR	4.78	3.53
5	5	B52s	5.00	3.75
6	3	NEIL YOUNG — RUST NEVER SLEEPS	5.00	3.75
7	6	EATH WIND AND FIRE — I AM	5.29	4.04
8	7	ELO — DISCOVERY	5.49	4.24
9	11	CRUSADERS — STREET LIFE	4.69	3.44
10	16	SPYRO GYRA — MORNING DANCE	4.69	3.44
11	9	DIRE STRAITS — COMMUNIQUE	5.30	4.05
12	20	RICKI LEE JONES	5.00	3.75
13	10	JONI MITCHELL — MINGUS	5.00	3.75
14	14	DONNA SUMMER — BAD GIRLS	6.50	4.75
15	12	DAVE EDMUNDS — REPEAT WHEN NECESSARY	5.00	3.75
16	13	BLONDIE — PARALLEL LINES	4.78	3.53
17	30	RY COODER — BOP TILL YOU DROP	5.00	3.75
18	32	B B KING — TAKE IT HOME	4.69	3.44
19	19	DIANA ROSS — THE BOSS	5.29	4.04
20	NEW ENTRY	J J CALE — 5	5.00	3.75
21	28	AC/DC — HIGHWAY TO HELL	5.00	3.75
22	22	SKY	5.25	4.00
23	18	WINGS — BACK TO THE EGG	5.49	4.24
24	NEW ENTRY	CHIC — RISQUE	5.00	3.75
25	15	WHO — THE KIDS ARE ALRIGHT	9.04	6.54
26	NEW ENTRY	RAINBOW — DOWN TO EARTH	5.06	3.81
27	29	JUDY TZUKE — WELCOME TO THE CRUISE	4.65	3.40
28	33	GARY BROOKER — NO MORE FEAR OF FLYING	4.46	3.21
29	31	COMMODORES — MIDNIGHT MAGIC	5.69	4.44
30	NEW ENTRY	HERMAN BROOD AND HIS WILD ROMANCE (inc. ltd ed Free Live LP)	4.80	3.55
31	NEW ENTRY	BLUE OYSTER CULT — MIRRORS	5.29	4.04
32	21	ABBA — VOULEZ-VOUS	5.29	4.04
33	26	ROBERT PALMER — SECRETS	5.00	3.75
34	23	BOB DYLAN — AT BUDOKAN	7.99	5.99
35	27	DAVID BOWIE — LODGER	5.49	4.24
36	17	QUEEN — LIVE KILLERS	8.45	6.45
37	38	GATO BARBIERI — EUPHORIA	4.78	3.53
38	34	SQUEEZE — COOL FOR CATS	4.78	3.53
39	35	ROXY MUSIC — MANIFESTO	5.31	4.06
40	36	GEORGE BENSON — LIVING INSIDE YOUR LOVE	7.50	5.75
41	46	CHARLIE — FIGHT DIRTY	5.06	3.81
42	25	THE KNACK — GET THE KNACK	5.29	4.04
43	39	STEEL PULSE — TRIBUTE TO THE MARTYRS	5.00	3.75
44	24	NILS LOFGREN — NILS	4.78	3.53
45	NEW ENTRY	EDDIE COCHRANE — SINGLES ALBUM	5.39	4.14
46	42	SINCEROS — THE SOUND OF SUNBATHING	4.99	3.74
47	43	RICK WAKEMAN — RHAPSODIES	5.31	4.06
48	41	THIRD WORLD — THE STORYS BEEN TOLD	5.00	3.75
49	45	NICK LOWE — LABOUR OF LUST	5.00	3.75
50	NEW ENTRY	CHAS AND DAVE — DON'T GIVE A MONKEY'S	5.29	4.04
51	44	RAMONES — IT'S ALIVE	5.40	4.15
52	49	AMERICA	5.29	4.04
53	48	CARS — CANDY O	5.00	3.75
54	47	SISTER SLEDGE — WE ARE FAMILY	5.00	3.75
55	50	BUDDY HOLLY — 20 GOLDEN GREATS	5.29	4.04
56	40	THIN LIZZY — BLACK ROSE	5.30	4.05
57	53	CCR — 20 GREATEST HITS	5.29	4.04
58	54	HOT CHOCOLATE — GOING THROUGH THE MOTIONS	5.29	4.04
59	37	LINTON KWESI JOHNSON — FORCES OF VICTORY	5.00	3.75
60	55	LORD OF THE RINGS — OST	6.99	5.24

FORTHCOMING ATTRACTIONS
Ijahman, Rocky Sharpe, Alan Parsons, Kinks, Boney M, Yes, Led Zeppelin, Tubeway Army, Angelic Upstarts, Eagles, Bob Dylan, Cheap Trick John Hiatt.

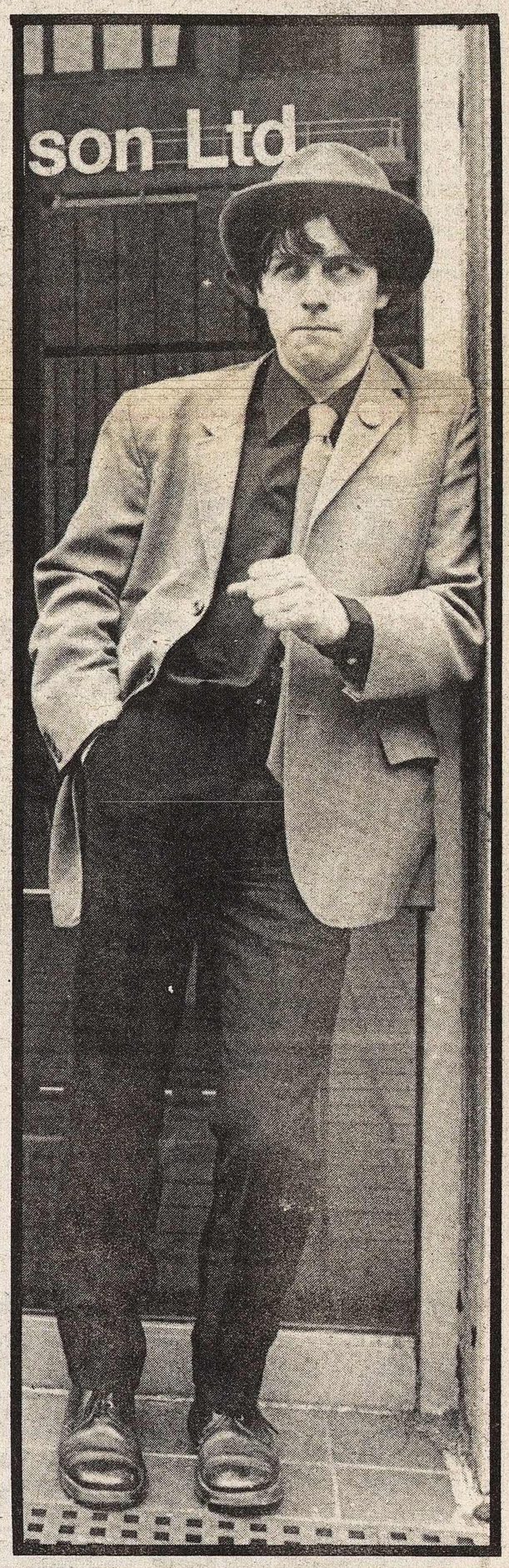
E & O E
Prices Subject to manufacturers increases

£1.25 TO £2.50 OFF TOP 60
EXCEPT SOME TV ADVERTISED ALBUMS

137 CHARING CROSS ROAD WC2
TEL: 01-437 1713.
70 NORTH END CROYDON
TEL: 01-681 7107.
151 EDGWARE ROAD W2
TEL: 01-723 1883.
12 TOTTENHAM COURT ROAD W1
TEL: 01-636 4631.
14 CHASE SIDE SOUTHGATE N14
TEL: 01-882 5566
16 GOLDERS GREEN ROAD NW11
TEL: 01-455 1078.
95 CLARENCE STREET KINGSTON
TEL: 01-546 6353.
100 KENSINGTON HIGH STREET W8
TEL: 01-937 0257.
219A FINCHLEY ROAD NW3
TEL: 01-624 2217.
1 CRANBOURN ST LEICESTER SQ WC2
TEL: 01-734 7660.
29 RIVERDALE SHOPPING CENTRE.
LEWISHAM SE14 TEL: 01-318 2297
36 KINGS ROAD CHELSEA SW3
TEL: 01-581 0877

YOU'LL GET IT CHEAPER AT OUR PRICE RECORDS

EVERY MUSICIAN IS A FRUSTRATED ARTIST ...



... and every artist is a frustrated human being

A BAR down the stairs, up the street and around the corner from the *NME* home, and Spizz seems a little worried at the way I'm knocking back the golden liquid. "Don't drink so fast," he frets, "you'll get drunk."

I calm him. "It's OK. I never get drunk."

His face breaks, as it tends to when he's happily recollecting, into a fond, lazy grin.

"I do!" he glows. "The Banshees gig at Hammersmith Odeon at the end of last year. I was pissed!" he hisses unashamedly. "Spizz Oil at the Hammersmith Odeon! Palmolive on drums, Pete on guitar, and me walking on the catwalk with no lights on me. I was so drunk I was even talking to individual members of the audience, sort of hiya, how you doing? They do Fullers Ale down there, y'see."

Spizz is a small man with a pink face and red lips, and he likes the strong bitter.

THE TINNY lift vibrates open, and a soft, smooth boyish sort of person is expelled into the *NME* reception area. He's in a daze. Mouth open, eyes wide, arms outstretched, a walk exaggerated, clothes spivvish and baggy. It's Spizz!

"Oh, it's not like I expected," he scoffs pleasantly, looking all round. He's a cheeky chappie.

We drag him back down to the outside, but not before he's distributed yellow Spizz badges to those closest. As soon as we turn into the tunnel of tack, the Carnaby Street, one of the lurking spiky punks crawls out from his hiding place and wanly requests the inevitable 10p. In slow motion the drably colourful punk's tired face expands into recognition. "Oh, it's Spizz!" he says, sounding pleased.

Spizz shoves a hand into a pocket to find a coin, a grin all you can see under his hat, and plops the 10p into the outstretched palm. Plus a few yellow badges. "Can't be bad," Spizz grins, "getting recognised in the streets just like Joe." He's alluding to his hero Joe Strummer. I bet Joe doesn't have to pay 10p for the privilege, mutters a cynic.

Later, Spizz will say, "I like the idea of being recognised like that. I get a kick out of it."

Spizz is something of a contemporary cult; somebody in the early days of development. The Kevin Ayers of his time, perhaps. But, however obscure, A Personality.

BIRMINGHAM Barbarellas, October 1977: a contrived all-day punk rock get-together, relying on already rusting punk rules for most of its entertainment — names such as The Drones, Eater, Killjoys, The Unwanted, The Victims.

Amidst the dross and the riffs, a light heart, a few minutes of welcome noisy slapstick. After a useless set from Model Mania, a scruffy midget with a Cheshire cat grin popped up on stage. He merrily flung himself about, screeched and yelped, tunelessly thrashed a trebly electric guitar, somewhere between Tiny Tim and Dave Vanian. After ten minutes of uncertain noise and manic frolicking, the promoters cut off the power, thus inciting Spizz into an indignant spontaneous initiation of his early classic 'They've Cut Me Off!'

The audience treated him as a hero, and after he'd been bundled off the stage they threw him back on.

Of the dozen acts who appeared that day, with perhaps one exception, it is Spizz alone who is currently actively producing imaginative and invigorating music. Looking back, it's obvious. At the time, who would have thought!

It started off as a joke.

"I LIKED school," Spizz decides, adding: "I was always the extrovert. I had to be really 'cos I wasn't that big. Not that I was bullied like Howard Devoto. I was one of the lads! At junior school I always used to be the one who had the ideas for the playground games. What shall we play now!?" he mutters into his beer, giving nothing away, pulling his flexible face into another shape. "What shall we play, they'd all ask me. And I'd say lets play blur, blur, and they'd all go that's a good idea, Real Name!"

At age nine, Spizz wanted to be an actor.

"I wanted to be an actor until I saw David Bowie doing 'Starman' on *TOTP* in 1972. I saw this freak on TV — orange face, yellow hair, arm hanging limply around Mick Ronson. I didn't want to be an actor any more."

Spizz was the typical early '70s young teenage rock fan. The first concert he ever saw was the Birmingham Town Hall part of the 1973 David Bowie tour. Then Lou Reed, Rod Stewart And The Faces ... Punk altered his whole way of thought. He retained his old faiths, but only those he felt stood up to the new values. "My favourite concerts are Bowie and Clash," he'll explain eagerly and significantly.

In his late teens he formed a group, struggling and hoping with a couple of Solihull friends who eventually formed half of Swell Maps.

Spizz's path to notice, though, was not to be obvious and orthodox. But totally logical. He went solo, and started from there.

AFTER THE dream Barbarellas debut Spizz found it less and less necessary to force and con his way onto a stage. He moved from 'a nuisance' to being an acceptably artless eccentric attraction for the more leftish concerts of those dark days.

"People would say, throw him in, he's good for a laugh and you don't have to pay him. All that cobblers."

And Spizz 77 — as he had christened himself — panted and craved through his short spontaneous spots; a punky Norman Wisdom. The cheerful insanity of Spizz 77 provided light relief.

But soon, people didn't know what to make of him. Sham? Ham? What is this hideous burlesque creature doing shrieking his head off?

"I wanted to make people laugh." It was simple, but no one knew where to look.

It's got worse.

"WHY DO people keep ignoring us?" poor Spizz asks as we enter the pub after he's posed efficiently for pictures. "I just can't understand it. Even at gigs where we do support we never get mentioned in the reviews. I'm not elusive, I'm here! I think people are hoping we'll go away and they won't have to talk about us. Of all the Rough Trade acts we're the least mentioned."

I suggest that it's maybe that faced with the clumsiness and ambiguities of Spizz, the comedy and concern, and the irregularity of the music, it's a case of confusion. And through that ignorance.

"Ignorance is the worst thing," sighs Spizz, who likes to be noticed — just look at his wide red tie! "I can face being booed at or having things thrown at me. I can face that. But the ignorance is really bad. Yeah, we're totally uncategorisable at the moment. But that's good!"

AS SPIZZ 77, he was asked to get up at the beginning of some evening of action in London. With no way of getting down, he bumped into his friend Pete, who had a car. They drove down together to the gig. Pete with guitar and borrowed amp joined Spizz during his fits and spurts on stage.

"We went down a storm," gloats Spizz, "and we got booked again twice, once with the Banshees on Halloween night."

So Spizz 77 became Spizz Oil, a duo. Spizz with Pete Petroleum.

It wasn't just a joke anymore.

"The idea became to strip the whole band thing away. We would have a couple of prepared songs and we would make the rest up as we went along, just to keep things on the edge. I started off solo, just thrashing away, then you begin to think things, you progress. That's the good thing about what has happened. It has come from total nothing, grown its own way.

"It used to be a total laugh. It still is a laugh —

■ *Continues overleaf*

SPIZZ (real name: Real Name) tells PAUL MORLEY the secret of his success. Pictures: MIKE LAYE.

SPIZZ OVER

■ *From previous leaf*

I go up there and I just have a whale of a time. The whole idea of being there, leading a band, is still a thrill. I'm making people laugh, but I hope I'm getting them to think as well."

AS SPIZZ Oil, there were plenty of performances — many curiously enough with Siouxsie And The Banshees — and two appropriately tatty Rough Trade EPs, '6,000 Crazy' and 'Cold City'.

Both project much of the unhandsome Spizz Oil attack: the haggard guitar, awkward percussion, inelegant screeching crudity, the spontaneity, the roguish mixture of idiocy and concerned irritation.

They are rude, proud records, and between them have sold 15,000 copies — a sign of interest that is a big boost to Spizz.

Those records captured a jocular but maturing Spizz. Nowadays he's slier, drier.

"I'm not scared of technology taking over at all," he says when I ask about the subtle satires on those records. "I think I can cope with the high buildings and the tubes and the metropolis. I want to see things like that. I want to see a *Star Trek* future, I want to see that happen. I don't want to see poverty, totalitarianism, the heavier sides. I don't want to see that."

Sounds nice and naive, Spizz.

"Does it? I believe in the future, not the past."

Yeah, a future out of a story book.

"Yeah, yeah, the zippier bits. I'm optimistic in that respect."

He goes no further.

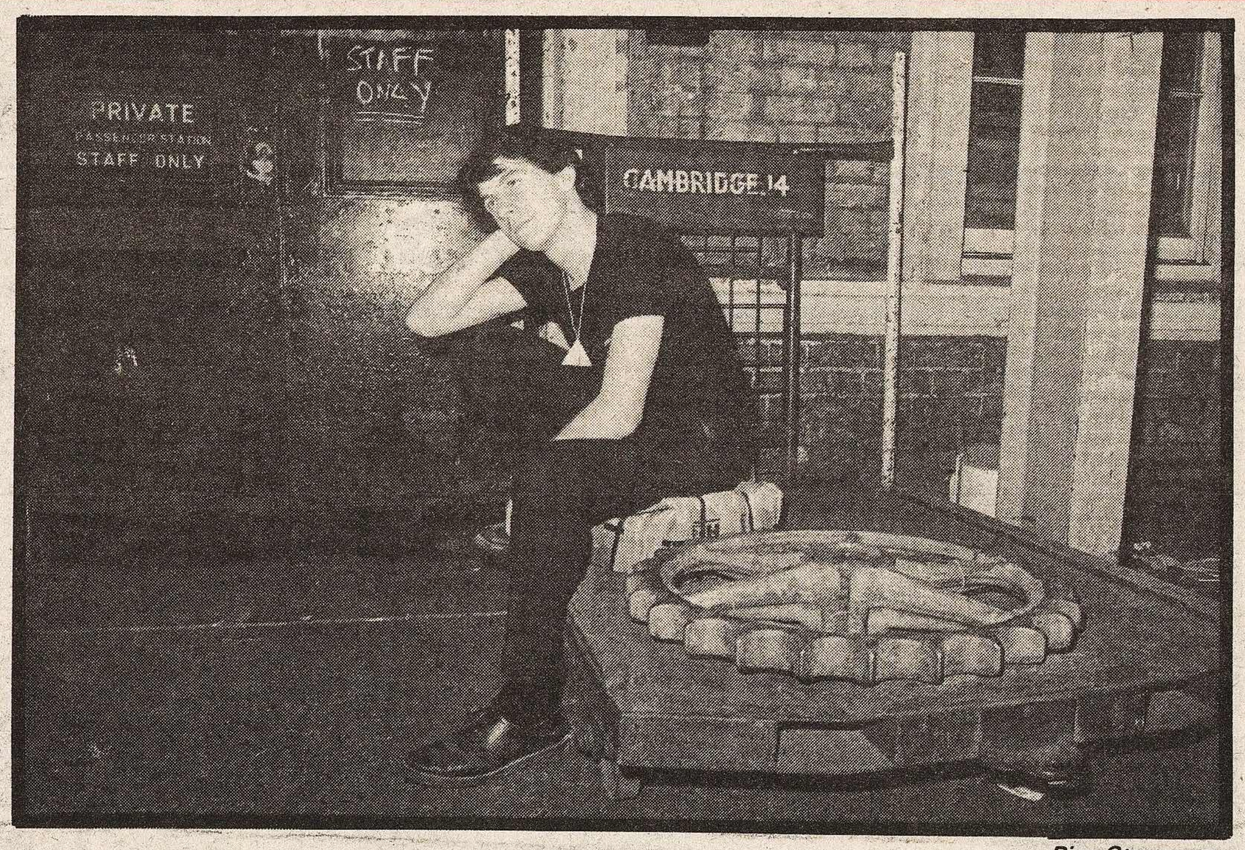
A lot of the grim corners in his new songs cut across that naivety and prove his concern. There is a lot hiding behind the gleaming grin. It's all a long way from 'They've Cut Me Off!'

THROUGH THE odd accident, a little luck and strengthening intent Spizz Oil has grown into Spizz Energi.

"I always want to change the name annually, regardless of how famous we are. That's a punk idea! The Spizz stays the same. Spizz 77, Spizz Oil, Spizz Energi and probably Athletico Spizz 80, but the rest aren't too keen on that."

Spizz Energi: two friends of friends looking for a love joined up with the original duo — Jim Solar playing bass, and Mark Coalfield on keyboards. Half the time the Energi remain drummerless. There is nothing loose or rough in the new Spizz sound, equally nothing tidy or fancy. The new music is the Spizz version of sophistication; structured, alert and confident. The words are tighter and cleverer.

It's not a joke anymore.



Pic: Stevenson

"I'm optimistic. I want to see a Star Trek future..."

There's humour, satire, irony, buffoonery, but it's smarter and keener. Spizz Energi are not a huge smile, a big mess and a lot of noise.

"Spizz Energi are a little more on the ball," softly explains Spizz. "I never thought I was a musician until recently."

Spizz Energi will surprise those who either think of Spizz as Fool or have never heard of him.

I COME back from the bar with another pint of strong bitter, and Spizz has come to a decision.

"I'm more influenced by comedians than by musicians."

Aah, says I, when you said "actor" I knew you meant comedy actor.

"And you though of Woody Allen, John Cleese, Eric Idle ..."

More Frankie Howerd, I lie. Spizz is not deflated.

"Oh yeah. I did like *Up Pompeii.*"

In one review I did of a Spizz record I suggested that here was the Spike Milligan of punk.

"Oh yeah," frowns Spizz. "I was really worried when I saw that. Oh shit, I thought, everything I do from now on, people might say I'm only living up to my reviews! But the amount of people who take any notice of reviews about me ..."

He enthusiastically recalls his favourite sketches from Milligan's oddly intimidating *Q* series, and then moves onto his fascination with Woody Allen. Milligan is an obvious parallel with Spizz; the nonsensical, ridiculing and somehow affectionate criticism of society's suffocating trivialities. But Woody Allen? An identification, maybe, with the underdog, the cheery, undaunted wimp?

Spizz is taken aback. "I'm no wimp," he snaps, "not in the Woody Allen way. There's this kid in Coventry I once smashed the living daylights out of!"

No!

" 'Fraid so. First fight I've ever won though. Seriously, I can handle myself. I'm not a wimp. I can identify with Woody Allen partially sexually, but a lot because of the way he covers up his mistakes. Whenever I make mistakes, in rehearsals or whatever, I can ease out of them, in the Allen manner, or the Cleese manner, sort of sliding offstage, out of view. One of the most enjoyable things in my life was making a huge cigar for my brother who was going to a fancy dress party. That's not very relevant at all."

We finish our drinks, and Spizz happily mentions that he was one of the hundreds of youthful fun-loving new pop entertainers approached as a possible for a part in the *Rock Follies* film.

"They want me to be either the slightly left wing humorous brother of the lead singer or the slightly right wing guitarist. They've still got me on ice. They're changing the script, thank god. And I'm not keen on Andy MacKay doing the music. I could do the music a lot better."

As we leave the bar Spizz wistfully announces: "I really wish I was in the Monty Python team."

SPIZZ IS playing me a tape containing the more than impressive music that will appear on the first Spizz Energi record. Gone are the histrionics and clumsiness of 77 and Oil. This is group music. 'Soldier Soldier' is elaborate, pointed and ominous. It is to be the A-side of the single.

"Big labels have shown interest, but only in releasing that song. So we gave it to Rough Trade. So there, EMI and CBS!"

Two other songs battled to appear on the B-side, both emphasizing the new subtlety of Spizz humour: a sharp boppy space story, 'Captain Kirk' ("I've always wanted to be Captain Kirk") and an arrogant, audacious parody of 'Virginia Plain'. That Energi achieve the sponginess and springiness of the dense Roxy original, whilst skilfully exaggerating the original exaggerations, proves the versatility and scope of the outfit — and helped 'VP' win out as the final choice.

As the music plays, Spizz is just a grin and a red nose. In his mind he's seeing himself on *Top Of The Pops.* "I want to be sensational," Spizz dances, prances, grins and imagines, slapbang in the middle between obscurity and fame. He could stay there for evermore. But the grin won't fade.

"People I used to be at school with who see me now for the first time, they go, 'Oh what you doing now, are you working?' And I don't know whether to say 'No I'm signing on the dole' or 'Well I've got this band together' ...

"I'm just a normal, healthy human being ... I'm going to use a quote here. 'Every musician is a frustrated artist, and every artist is a frustrated human being'. Now that's profound.

"You can use that as a headline. Get people to go 'WOW! He has got his finger on it!' "

Straight Eight and Pete Townshend signed exclusively for Boots.

Straight Eight are a fast-rising, hard-driving new rock band, busy making a name for themselves.

At Boots we're not alone in thinking they're worth making a noise about.

The legendary Pete Townshend has been working with them to produce an incredible first album. 'No Noise From Here.'

So to mark their debut we've got a limited edition of the album signed by Pete and members of the group.

They're £4.25, and the signed copies are available exclusively at Boots. So come along, they're one band we're sure won't wait around for long.

We welcome Access, Barclaycard and Trustcard.

Available from Boots Record Departments while stocks last.

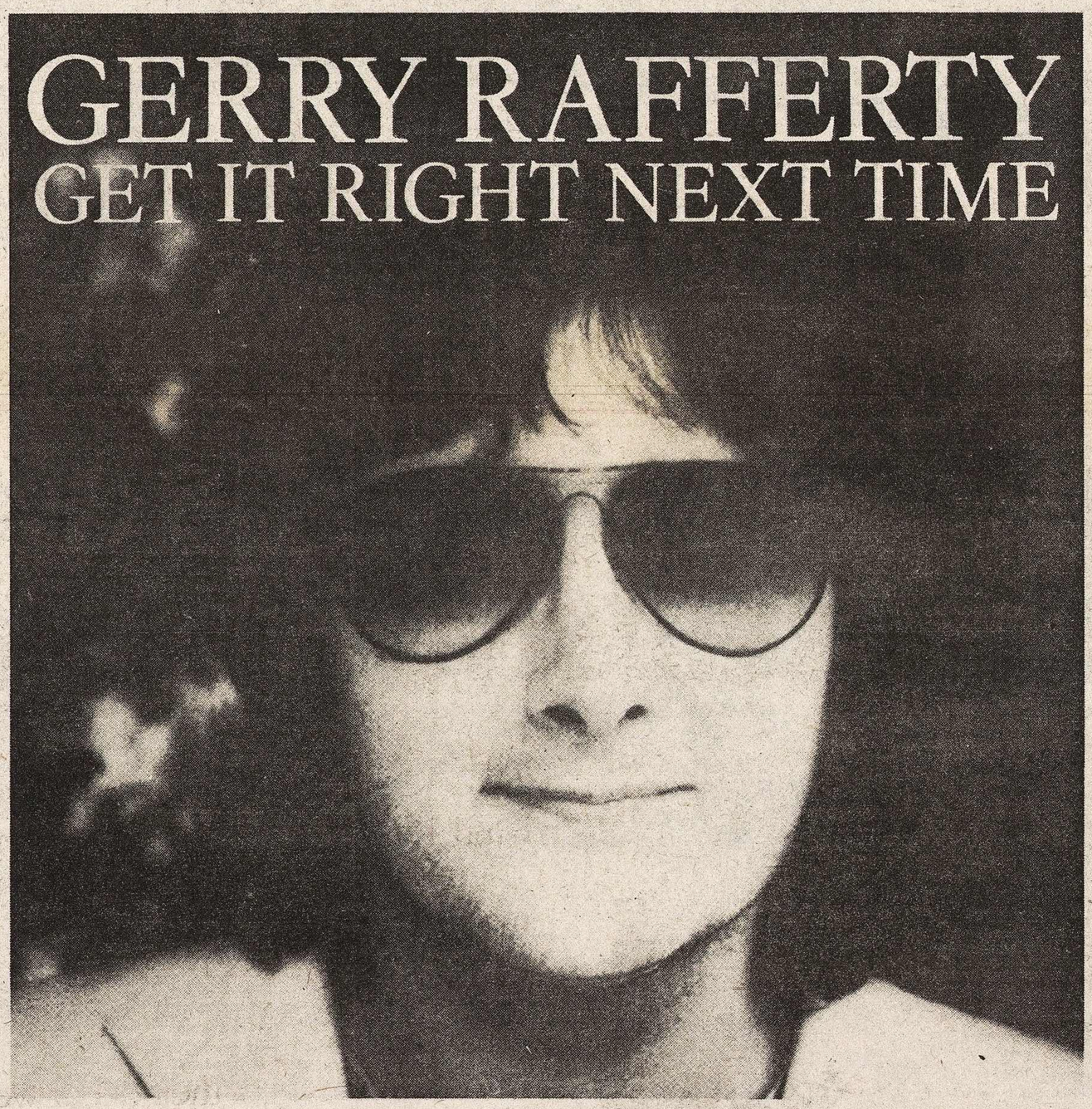
Boots

Make the most of your Boots.

"**BAKER STREET**... unlikely to score" NME

"**NIGHT OWL**... even though I was wrong about Baker Street I'm afraid I might be right about this" NME

GET IT RIGHT NEXT TIME



THE NEW SINGLE FROM

GERRY RAFFERTY

IN SPECIAL PICTURE BAG

UNITED ARTISTS RECORDS®

BP301

Taken from the album 'NIGHT OWL' UAK 30238 Cassette: TCK 30238

BLUE ÖYSTER CULT

MIRRORS

Mirrors..a true reflection of brilliance

86087

CBS

Mirrors–a new album and cassette from Blue Oyster Cult. Produced by Tom Werman for Julia's Music Inc.

THRILLS

goes to the underground movies

Some Skins Never Learn

LAST weekend two gigs, an Ian Dury show in Oxford and Stiff Little Fingers concert at London's Hammersmith Palais, were brought to an unceremonious halt as certain small but determined skinhead factions sought to affirm their reputation as the most ignorant punters about town.

Stiff Little Fingers were into the third number of their set when a couple of these dolts tried to stage a re-run of the previous week's Sham debacle, only to be dragged promptly off stage. "You needn't think you're going to ruin this one!" spat irate vocalist Jake Burns.

But as SLF began their encore of Mud's 'Tiger Feet' a fight broke out in front of the stage. Seeing the scuffling, Burns shouted for the house-lights to reveal the culprits.

"Bastard!" he yelled, as the band stormed off, partly trashing their equipment as they went.

Ian Dury's Oxford bash was to end on a similarly sour note.

Jostling was rife at the cramped stage front area, and grew steadily worse as the set progressed. About two thirds of the way in, during 'What A Waste', Dury stopped the show and the crowd was made to return to their seats before a further note was played. But at the end of 'Sex & Drugs & Rock & Roll' the 25 or so skinheads involved succeeded in halting the proceedings entirely by their incessant provocation of the New Oxford Theatre's security guards and anyone else who looked like they might make a good target for the sort of violence that affirms nothing other than the low brain cell count of the instigators.

Both at Oxford and in London the very small contingent of these determined disruptors thought it would be a good idea to prove that they haven't had an original thought in their life by repeating the infamous Tufty Club salute they had read about the previous week. Nobody was impressed.

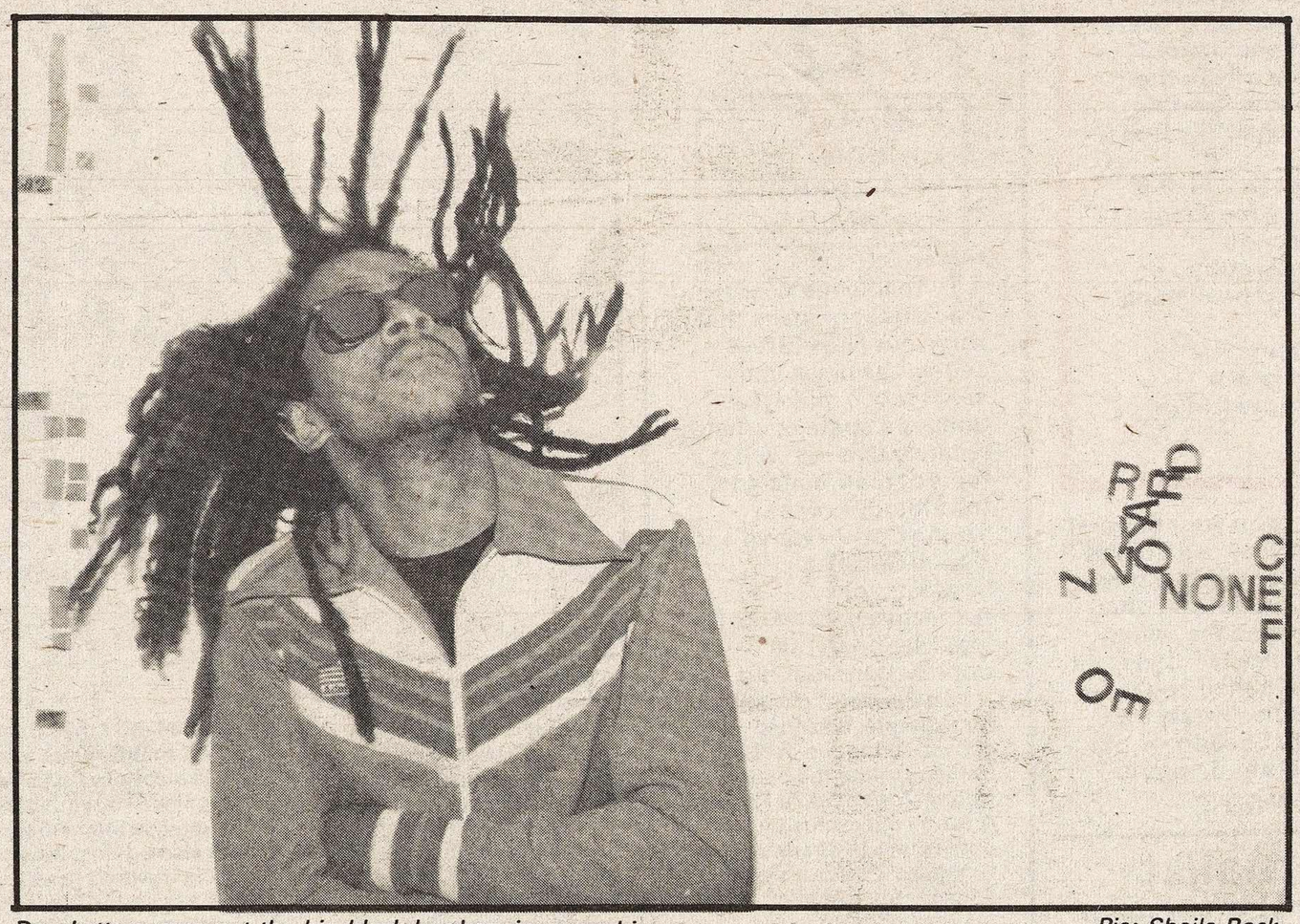
And Dury was understandably more than a little upset by the whole pathetic event.

"It's the first and last time it's going to happen," said Dury's trainer Kosmo Vinyl. "The last thing we want to do is ban skinheads en masse, 'cause they're not all like that, but anyone who looks like they've come to cause trouble is going to get their money back."

Most likely it's just a repetition of the occasional summer-time stupidity that last broke out when the punks decided they had a point to make about the Teds, and vice-versa. But as Kosmo points out, if this goes on, "it's going to do to rock'n'roll what it did to football."

PAUL RAMBALI

THRILLS



Don Letts susses out the big black bar hanging over him. *Pic: Sheila Rock*

WHAT A RANKER HE TURNED OUT TO BE . . .

FOR THE best documentary visual primer to reggae music yet available go check Don Letts' *Rankin' Movie* when it opens at London's ICA Cinema today (Thursday) for three weeks.

Shot in both Kingston and London, the 60-minute documentary is a most strictly roots affair, with its content matched by the cinematic technology employed. As with Letts' previous *The Punk Rock Movie, Rankin' Movie* was filmed entirely with a hand-held Super Eight, the camera that, along with the introduction of cheap video equipment, has every possibility of revolutionising film-making and wresting power from the corporate film world.

Both in its structure — footage of JA acts in their home-town is followed by scenes of them onstage in England with no dissipation of vibe whatsoever — and in what it portrays *Rankin' Movie* highlights the total cultural inter-linking of The Youth of two capital cities by reggae music. There are also further obvious (anti-)cultural links when the JA police are seen shaking down a carload of dreads in the car-park of the Kingston Sheraton and the deeply troubling, sinister scenes of the British police going about their Babylonian business at the Notting Hill Carnival.

Otherwise: U-Roy smoking — almost swallowing whole, rather — his chalice, Tapper Zukie down in Rema on his motor-bike and later with a gun-toting brethren who is shot dead two weeks later, Desmond's Hip City in Brixton, the Channel One Studio juice bar, Prince Hammer and Prince Far-I reasoning ("It is a long time Prince Hammer encourage us in The School Of Love," says Prince Far-I), Culture performing 'Two Sevens Clash', Linton Johnson onstage at the Brixton Little Ritzy reading 'Doun De Road' and 'Sonny's Lettah', police helicopters over South London. . . A succession of images that combines to make a powerful, poetic documentary.

All the major record companies are currently investing large sums of money in preparing for the expected video disc clean-up. If they were really smart they'd be making and snapping up stuff like *Rankin' Movie*. They're not, so they probably won't.

Don is currently negotiating with backers to make a full-length feature film about London Youth that he's already scripted, *Dread At The Controls*. *Rankin' Movie* is probably the first rough sketch for it.

What with The Who's diversification into films — a move that Don is watching with great interest — maybe the British cinema is finally beginning to crawl out of its great slumber.

CHRIS SALEWICZ

THRILLS

New Clash LP — Back To Basics

UNDER THE guidance of Britain's most affable and eccentic record producer Guy Stevens, The Clash have just recorded an album's-worth of new material in exactly the same amount of time it took Sandy Pearlman to get the right sound on Topper's drums for the 'Rope' recital.

"We cut 12 tracks in three days flat in Wessex Studios," revealed the elated Stevens. "It was just a question of cutting out all the bullshit."

'70s historians are unlikely to recall that is was Guy Stevens who, together with the deposed Bernie Rhodes, originally brought The Clash to our attention.

And, having been slightly brain-damaged by the business side of the record biz — "They made every mistake possible," says Stevens — The Clash City Rockers mutually agreed Stevens was probably one of the few people who not only understood but fully appreciated what they are about.

As a result, it was The Clash who phoned Stevens and suggested a studio work-out.

"Can you believe," screamed Stevens, "The Clash singing Dylan!"

W-e-l-l. . . according to him, with Joe Strummer on piano, they've personalised a Zim song from off the 'Pat Garrett & Billy The Kid' soundtrack entitled 'Billy The Kid'.

"I also got 'em to do Vince Taylor's 'Brand New Cadillac,' " Stevens states. "What we've also attempted to do is show off the more bluesy side of the group."

As yet, no plans have been made to release this material, but considering that The Clash — whether they like it or not — are signed to CBS for a ten album deal, these tapes are bound to come in handy.

"I haven't enjoyed myself so much," concluded Stevens, "since the time I used to stack up chairs during Mott The Hoople studio sessions and then keep 'em over to get 'em at it."

And you thought Phil Spector was a little weird!

ROY CARR

THRILLS

Meanwhile Back At The Factory . . .

AN eager young man from Manchester popped into the office the other day to show who ever was around a short film.

His name is Charlie and with no training or experience but a great deal of enthusiasm and audacity he shot the messy, illuminative eight minute 16mm film, using songs from the new Joy Division.

"What I think" he said as he set up the projector," is that anyone, borrowing, buying or nicking the equipment can make a film."

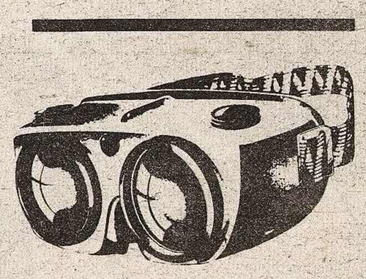
His first film is entitled *No City Fun* and is sponsored by Factory Records (Fac 9). It's a crudely shot and edited fast moving distorted documentary on the decentralisation of Manchester. Blurred, rushed shots are snatched from a camera shakily held in cars, buses and on tops of buildings that systematically scans the city centre, brutally building up a picture of a crumbling city. Shots of the city are clumsily interspersed with a depressed message from the notorious 'James Anderton'.

Joy Division's music is apt accompaniment for the dramatic images of dereliction and the words of dismay. There is little design, but the overall effect is suitably disjointed and alienating, a *true* equivalent of the punk DIY single.

Charlie has already had a small section of film shown on Tyne Tees TV. He is presently attempting to overcome problems of presentation and distribution, and hopes to have the flick shown in alternative cinemas. He is also preparing for hopeful publication a meticulously detailed operators' manual guide on how you too, with little fuss and heartache and a lot of fun, can make films.

PAUL MORLEY

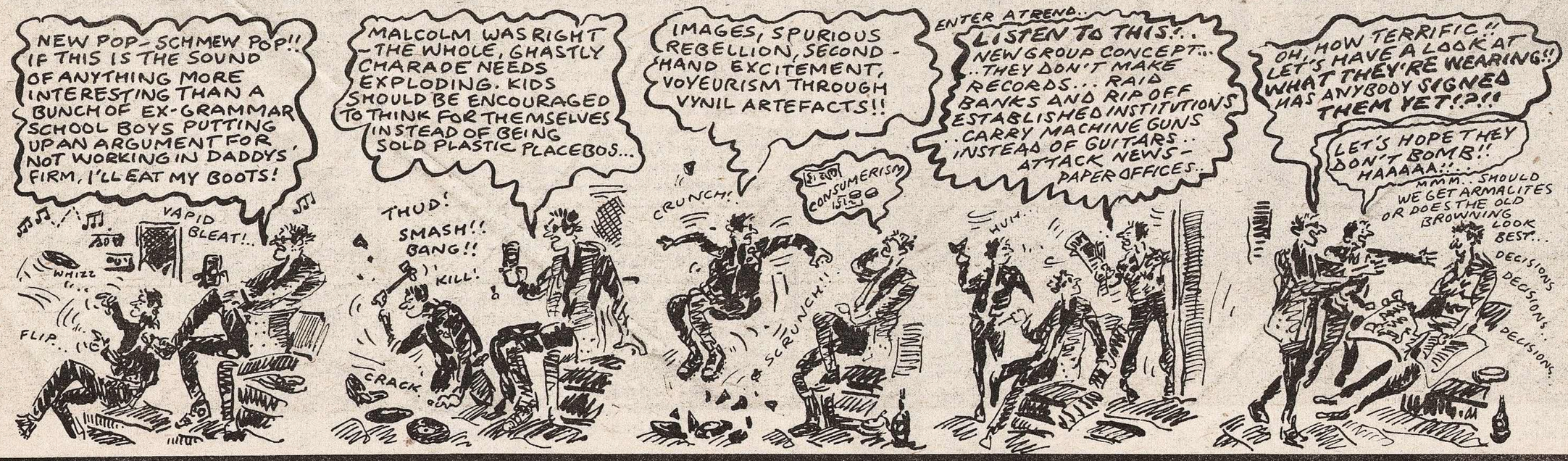
THRILLS



WEAR GOGGLES!

Graphic: Peter Saville

Not Only Rock 'n' Roll — Ray Lowry


NEW POP-SCHMEW POP!! IF THIS IS THE SOUND OF ANYTHING MORE INTERESTING THAN A BUNCH OF EX-GRAMMAR SCHOOL BOYS PUTTING UP AN ARGUMENT FOR NOT WORKING IN DADDYS' FIRM, I'LL EAT MY BOOTS!
VAPID BLEAT!..
WHIZZ
FLIP...
MALCOLM WAS RIGHT - THE WHOLE, GHASTLY CHARADE NEEDS EXPLODING. KIDS SHOULD BE ENCOURAGED TO THINK FOR THEMSELVES INSTEAD OF BEING SOLD PLASTIC PLACEBOS...
THUD!
SMASH!!
BANG!!
KILL!
CRACK
IMAGES, SPURIOUS REBELLION, SECOND-HAND EXCITEMENT, VOYEURISM THROUGH VYNIL ARTEFACTS!!
CRUNCH!
CONSUMERISM
SCRUNCH!!
ENTER A TREND..
LISTEN TO THIS!.. NEW GROUP CONCEPT.. ..THEY DON'T MAKE RECORDS... RAID BANKS AND RIP OFF ESTABLISHED INSTITUTIONS.. CARRY MACHINE GUNS.. INSTEAD OF GUITARS.. ATTACK NEWS-PAPER OFFICES..
HUM..
OH, HOW TERRIFIC!! LET'S HAVE A LOOK AT WHAT THEY'RE WEARING!! HAS ANYBODY SIGNED THEM YET!?!!
LET'S HOPE THEY DON'T BOMB!! HAAAAA!...
MMM.. SHOULD WE GET ARMALITES OR DOES THE OLD BROWNING LOOK BEST..
DECISIONS.. DECISIONS.. DECISIONS..

PITOUEEEEEEEE — SPLAT!!!

AND THE winner of this year's National Tobacco Spitting Championship held in Raleigh, Mississippi is 19-year-old grocery boy Jeff Barber, who gobbed a phenomenal 31 feet 9½ inches (roughly the distance from the 13th row to the stage at the Rainbow) beating the 1975 record of 31 feet and 1 inch set by Don Snyder.

The phlegmish wonder proclaimed: "I felt it coming today — I'd been practising for about a month". Reports that Barber is secretly preparing for the first Trans Atlantic gob to tie in with the U.K. Subs next projected headlining gig are unfounded.

Incidentally, Ladies distance champette 15 year old Marlene Graham flobbed in at a comparatively paltry 16 feet 8½ inches. Must have been the wind.

IAN PHLEGMING

Service for normals

ARE YOU a wealthy invalid with an interest in rock music but an allergy to printers ink? Van, your troubles are over!

Oracle (the company who supply the Teletext service to the ITV companies) now offer — as one of their multifarious attractions — a record review service which can be summoned onto your TV screen. No more fumbling about in the dark looking for your *NME* while you're linked with the box! No more (cont p. 94)! No more *schmutz* on your fingers!

Next year: a machine that automatically buys the record for you after you've read the review, automatically listens to it on your behalf and then automatically takes it down to Cheapo Cheapo's and flogs it.

CY BERNETIC

Journalist Of The Week

From the pen of the Daily Express. Thanks for the tip. We'll keep our eyes peeled and let you know if there are any developments.

Drug scandal rocks Young Tory H.Q.

P.M. 'out to lunch' — vice-chairman 'on holiday'

The Young Tories' Central Committee 'on holiday'.

THOSE OF you who follow the wiggier shenannigans that serve our Fleet Street cousins as news in the *silly season* may have noticed a spate of articles recently dealing with the topic of marijuana and the attitudes of the Young Conservative and Young Socialist organisations, respectively, towards the legalisation of this popular combustible.

Last Sunday's *Observer*, for example, blazoned abroad its tongue in cheek findings under the banner *Young Tories Go To Pot*, and drew on the exclusive quotes of one Charles Smedley, 28, stockbroker and vice-chairman of London's Young Conservatives, who claimed that 40 per cent of his members have crossed paths with the wicked weed and found it not unamusing.

Come October Mr. Smedley is planning a 'pot meeting' for the annual Conservative Party Conference where the pleasures of cannabis smoking will be expounded in detail. He also hopes to have a meeting with William Whitelaw, so-called Home Secretary, in the autumn where the pros and cons of 'pot', as against tobacco and alcohol, will be an issue.

The Young Socialists' London Committee, when questioned by *Thrills* on their attitude to the pernicious brain befuddling herb, proved far more evangelical.

Mr. Phil Frampton explained their view: "The Young Tories have raised this issue as another diversion to the real problems of unemployment and the problems young people in particular face. Legalisation would be a license to peddle poison, just as in the '20s and '30s in America the problems of heroin addiction were ignored until they began to affect middle class youth.

"If alcohol was to be made illegal we couldn't campaign to legalise that either. We are also against the police using the drug laws to harrass young black people — but surely *NME* isn't trying to advocate the use of a drug which kills umpteen brain cells when young people should be improving their minds, not escaping from reality?"

This, Mr. Frampton insists, is the YS viewpoint on such matters and he endorsed the opinion of a Bob Labi, YS London Committee, in the *Observer*, that 'pot' smoking is a middle class habit which working class youngsters cannot even afford. It transpires that Mr. Labi is no longer a member of the Young Socialists. He's too old.

As for Mr. Smedley, the courageous Young Conservative, Central Conservative HQ claim that his views are his own, and not policy. Mr. Smedley admits that he has smoked 'pot' abroad but that his responsible position in the city as a stockbroker forbids him from breaking "even such a stupid law".

When *Thrills* rang Mr. Smedley for confirmation of his opinion we were not unsurprised to find that "he's on holiday for three weeks".

'Nuff said, Chas, 'nuff said.

ALEXANDRA CHALICE

URE'LL BE BACK

AS YOU perhaps read in last week's News Pages, Midge Ure is certainly *not* joining Thin Lizzy as a full-time replacement for the errant Gary Moore.

The former Slik and Rich Kids front man is simply helping out for the duration of the Lizzy US, Australian and Japanese tours that finish at the end of next month. Come November 1st, though, and the garrulous Glaswegian (is it just down to chance that no full-blooded English musicians have ever been initiated as full-grade Lizzy players?) will be touring the States yet again, with Ultravox this time, the outfit that Ure has joined as a full-time member.

But Midge! Wherein lies the wisdom in this move? Can Lizzy not fulfill your every wish and dream of rock stardom? Anything is possible — even tax exile. Ah, but Midge is made of more sterling, forthright stuff.

"Och," he grunts Gaelically, all the way down the line from his Cleveland hotel bedroom. "I couldn't stay with Lizzy. It's not really my sort of music. I'm just helping them out. It's great fun. There's no pressure on me."

In fact, Midge has been mates with assorted Lizzies since the early part of this decade: "We've known each other off and on for seven or eight years. I met them in Glasgow when they were just a three-piece. God, they were broke then. They came back to my parent's house and had a meal.

"I met them again when Slik was going and then again in The Rich Kids."

Indeed, Midge gets a co-credit composition with Phil Lynott on one of the numbers on the current Lizzy LP, 'Black Rose', on which he also played.

"I've also played guitar to beef up some old Lizzy Decca tracks that're being put out as a compilation album soon." One of the songs is Thin Lizzy's first ever Decca single, 'Things Ain't Working Out Down At The Farm', which also features the fretboard work of one Gary Moore.

There was no atmosphere of terminal depression in the Lizzy camp when he arrived in New Orleans to play with them, Midge reports. "They were all pretty up. After the first couple of gigs they said it was like the old Lizzy again.

"Lizzy do have this reputation for not keeping their guitarists, though. I heard someone say," he laughs, "that if they still play Reading they should all go onstage and sack each other.

"I think Gary Moore really wants to be a solo artist. He never stays for long with any group. I remember seeing him in the early days with Skid Row. He's a helluva guitarist.

"The thing is it's a really important time for Lizzy in the States. They're on the verge of doing it and they definitely don't need someone not turning up for dates. It was the management, I think, that pressed the button and fired him."

Whether Lizzy will still play their bill-topping date at Reading Festival appears to be in some doubt. In the States, where they are supporting Journey, the band only needed to teach Midge enough numbers for a 50 minute set. For a prestigious one-off like Reading, however, the band not only needs enough songs for a two-hour set, but also *total* proficiency, fluidity and command of all the numbers.

Midge Ure officially became Ultravox's singer and guitarist some four weeks back. The manager-less and label-less (Island dropped them after three LPs) act are expecting to pick up a deal in the States where the band has long had something of a cult reputation.

But, what went wrong for The Rich Kids, whose disbanding was the subject of continuous denials from the group's management. This, Midge tells me, was because the outfit was trying to break free of EMI, their record company.

The Rich Kids did, however, have the rare distinction of being the only group I'd ever seen who became noticably worse onstage with every gig they played.

What was that all about, Midge?

"Really," he answers most openly, "that was down to inter-band politics between Glen (Matlock) and myself. I wanted to expand the music more, start bringing in synthesizers. Glen just wanted good time rock'n'roll.

"Also, we were the forerunners of something that wasn't punk but which got tagged as Pow-uh-pop" — he draws the word out with the right measure of contempt — "and was dismissed as a joke.

"Which The Rich Kids wasn't. We were the first band of that era to get together because we were all musicians. The *idea* of the band was great. It was just the personalities within it that didn't get on."

PS. Lizzy's Stateside Laments Part 158: Journey's lead singer went down with a dodgy throat forcing the cancellation of several of the tour's dates, including New York City.

CHRIS SALEWICZ

THRILLS

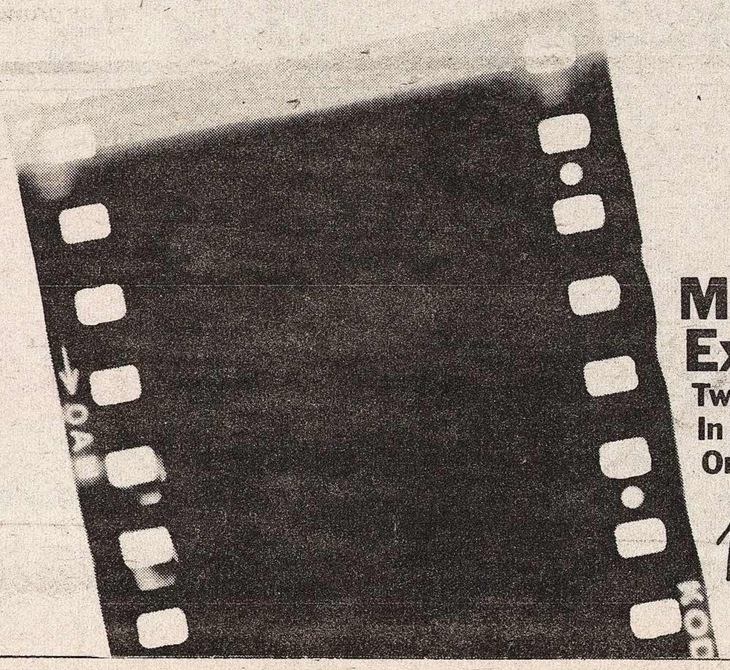
Tea break.

Coke adds life.
REGD. TRADE MARK

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE MARKS WHICH IDENTIFY THE SAME PRODUCT OF THE COCA-COLA COMPANY

Enjoy Coca-Cola

MIKE OLDFIELD
Exposed. Virgin VD 2511. Producer: Philip R. Newell and artist. Following his triumphant extravagant tour a live album was inevitable and is likely to be just as well received. A double with a limited edition of 100,000 retailing for the price of a single album it will be snapped up and will go on selling long after it reverts to the full price — and deservedly so. A vibrant version of Tubular Bells, a pounding performance of the chart single guilty and the gentle, lyrical quality of material from Incantations adds up to one of the most satisfying fusions of orchestral and rock music there can ever have been.

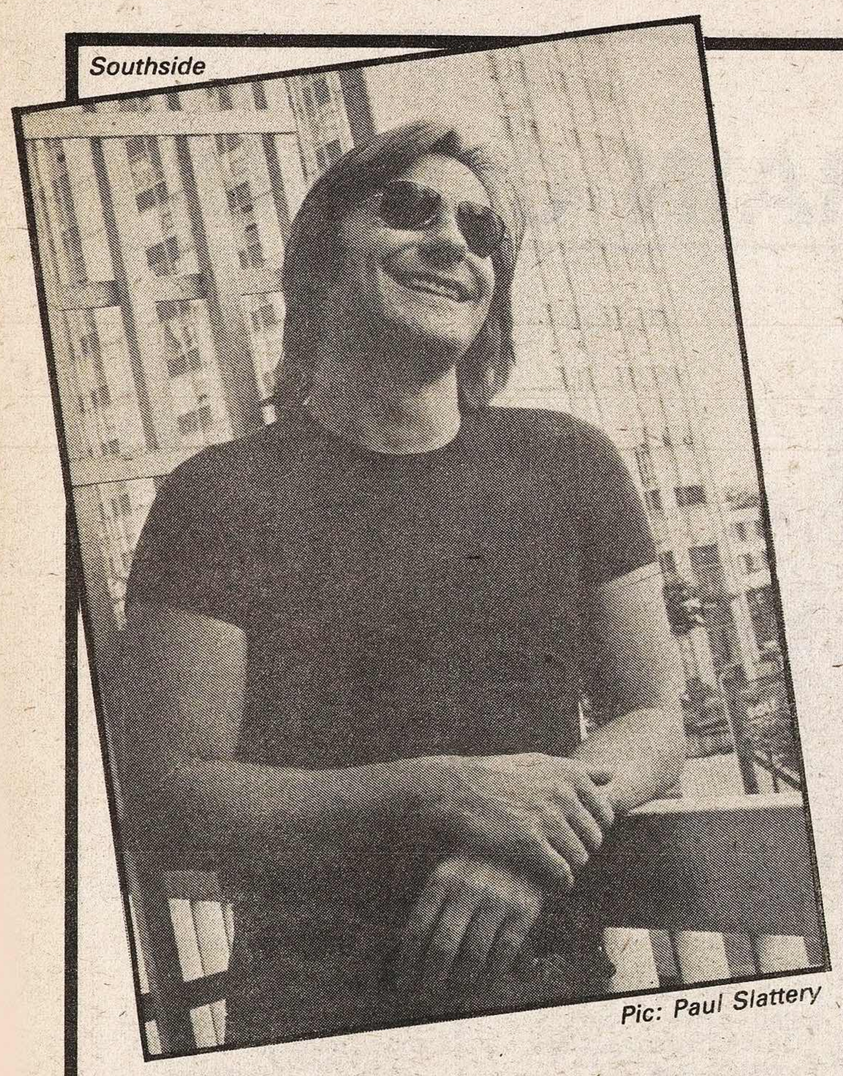


Mike Oldfield.
Exposed.
Two live albums for the price of one.
In a limited edition of 100,000 copies.
Only £4.99 out now.

Virgin

VD2511, also available on cassette TCVD2511.

Southside



Pic: Paul Slattery

Talk on the Southside

SOUTHSIDE JOHNNY sits comfortably in T-shirt, jeans and prescription dark glasses. He is of average height, solidly built, sports mid-length hair, and speaks quickly in a sharp accent that lends itself easily to jokes and underplayed hoodlum impressions.

Mr Southside shrugs and smiles; past experience makes him slightly anxious about the type of audience he and the Asbury Jukes will be playing to at Knebworth, where he's supporting Led Zeppelin.

"Out in Cleveland there's this phenomenal rock'n'roll radio station, the best in the country, and every year they stage this huge festival they call the World Series. They attract thousands of kids, half of whom mill around outside and get into fights, and half of whom go inside, mill around and get into fights. We played there one year with Ted Nugent and Todd Rundgren and it was insane. The kids were throwing things at every act. When Ted Nugent came on and started throwing out his stuff at one hundred million decibels, all his fans, who are legion over there and all crazy, started throwing beer cans filled with rocks at him.

"They *love* Ted Nugent. They love him so much they throw rocks at him."

In between their Knebworth outings the band have to return to their native habitat of Asbury Park, New Jersey in order to play the local convention centre: a gig that will be broadcast live on 15 FM radio stations right across America.

"It's the first time we've ever played there. I saw James Brown there in '62, and the Stones in '65 — it's where all the big bands play, and now I'm playing there. Wow! It wouldn't be as big an event for me to play Madison Square Gardens as it is to play that place."

After three artistically, if not financially, successful albums for Epic the band's newest recording will be launched through Phonogram.

He's perfectly well aware that a move to another record company will not magically solve all the problems of keeping a large combo like the Jukes solvent, and cheerfully admits that he hasn't a clue how to set about making a more commercially viable record than any of his last three have been, but Southside Johnny appears to be a happy man even without the big bucks.

"It would be nice to sell a million copies. It would be nice to be able to present my mother with a platinum album — it wouldn't impress her, but it would be nice.

"The most important thing though is that I get to do this for a living. I don't have to chop down trees or work in a post office anymore. And for as long as it lasts, that's enough."

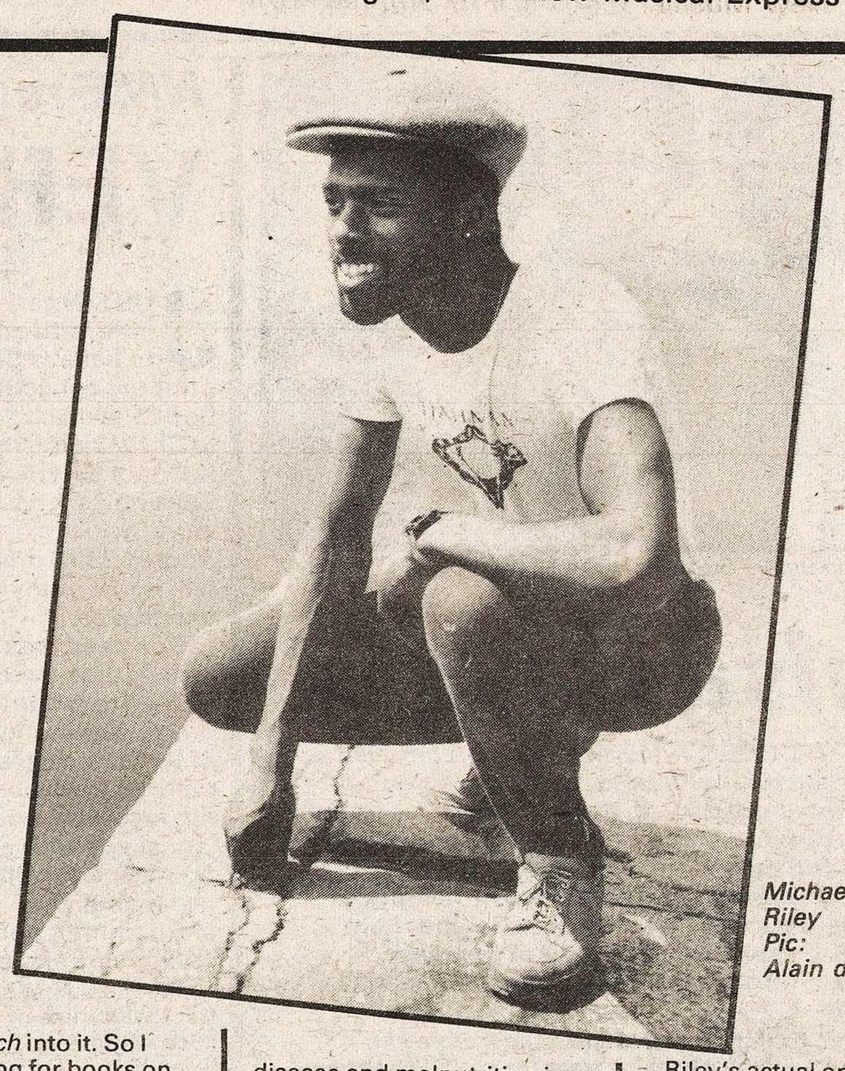
If you don't feel inclined to endure the horrors of Knebworth in order to catch the Jukes' show don't feel too bad about it, as the band are booked to return in early autumn to promote their new album on tour.

The chances of Led Zepplin turning up to jam, or curdle the event in any way, are fairly minimal.

JOHN HAMBLETT

THRILLS

Michael Riley pulls up the Pulse



Michael Riley Pic: Alain de la Mata

ANYONE WHO saw Steel Pulse before last October should remember Michael Riley.

Lyricist, percussionist and vocalist, his contribution to the band's sartorial stage set was a top-hatted, tail-coated priest's costume. And together with their frontman David Hinds — he was Pulse's public voice.

Since last October it's been a very different story.

Riley and the band parted company right when their debut album 'Handsworth Revolution' was starting to earn them some well-deserved recognition after seven years' hard graft.

This leaves Riley — still officially tied to the collective Island contract — not only cautious about any future band commitments, but also writing lyrics that confront Rastafari, which has now become the mainstay of Pulse's inspiration.

Old wounds incurred by his controversial dismissal were reopened by recent statements made by the band about Riley and his wife Claudine in *NME* (30.6.79).

When he contacted *Thrills,* Riley was well aware that giving further press exposure to the incident could be detrimental to Pulse and himself, but he merely wanted to make it clear that his side of the story had been misrepresented.

In the average band context, you'd hardly expect the loss of one member to start a series of legal repercussions, but in this instance a basic debate of creed, coupled with subsequent allegations of white racism against the band, have forced an unusually complex saga.

Riley claims he had developed doubts about the band's beliefs, and that Hinds had attributed this change of opinion to Riley's recent marriage to a white woman.

Riley explains: "The group were saying for a long time that they were in search of a religion, but I feel that if you're searching for something, you've actually got to do some *research* into it. So I started looking for books on Rastafari, and I'd argue things out and find that I was the only one on my side.

"Like I'd be reading a book like *Chariot Of The Gods* or *God Is An Astronaut,* and I'd say that maybe it was possible that God might have come down in a spaceship, and David would say 'Babylon, Babylon . . . influence of Babylon'.

"My direct contact with 'Babylon' — which is another way of saying 'the white man' — is Claudine, so that was the connection, because I'd borrowed the book from Claudine.

"And I'd say that it was just an idea. I mean you could weigh it up and *then* dismiss it, but you can't just not talk about it."

Inevitably, Riley's views on Selassie also came in for a servicing.

"The more I got into it," he reveals, "the more I found that Selassie wasn't the person he was made out to be, or the person that — for me — the Rastafarians should idolise as the King of Kings and Lord of Lords. I found him to be quite the opposite.

"When the sleeve for the 'Tribute To The Martyrs' album came out, it annoyed me that Selassie's head was pictured there as a *martyr.* How can you make Selassie out to be a martyr when the masses of Ethiopia cannot read or write still and are one of the poorest nations of the world. They suffer from disease and malnutrition in this day and age, and I cannot dismiss that.

"Africa is not going to accept the West Indian unless he's educated to some level — unless he's got something to offer. They've got enough people down there that can't read or write, and they don't want any more coming over just to smoke dope and talk about Selassie."

When Riley missed a gig, and was subsequently fired from the band, Pulse put out a press release to the effect that he'd left "due to musical differences and ill health".

He made demands for a mutual statement (making it clear that he had not left the band voluntarily), but they were refused by Pulse's solicitors.

Consequently Riley agreed to an interview with *The Sunday People,* because the press release was "so far from the truth that I felt I just had to say something".

Contrary to Pulse's statements in *NME,* Riley insists that no money changed hands for the *Sunday People* article, and it was clearly stated in it that the band's drummer, Steve Nesbitt, is also married to a white woman.

The article claimed that Riley was given an ultimatum by David Hinds to either divorce his wife or leave the band, which Hinds (in *NME)* interpreted as Riley saying "we were inciting racial hatred".

Riley's actual opinion is nowhere near as definitive.

"I don't think they're directly racist," he claims. "It's the result of their immediate surroundings. When they're on the road, they lose contact with their community and start seeing things from a biased point of view. They don't come up against racial tension because people look on them as members of Steel Pulse. Being in the band you're no longer black anymore.

"I have no ill feelings towards the band, it's just that I think that they're not living up to what they claim to be.

"I'm not condemning the Rastafarian religion, but I'm saying that for many reasons it poses a big question mark in my head as to whether I could commit myself to it."

Riley's own lyrics seem to leave the clearest picture:

"The black man in these days of oppression — you still find time to waste/Lost in yourself, the truth you would not face/Locksing you hair, in this there's nothing wrong/But first you should find out what your idol's done.

"Marcus Garvey said: No-one wants to be unkind to Selassie/But he's been unkind to himself and to his people/So if you seek the truth, just look into his life/And judge for yourself — see if he was right."

MARK ELLEN

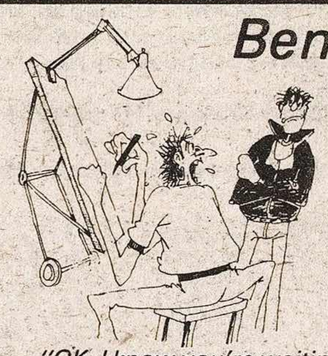
THRILLS

The Lone Groover is lost at Knebworth, so ...

"You've got t'get more pain in your lyrics — go back to your roots and try to relive the heartache of your tuck box arriving late at school."

"We've got a very fragile ideology, man. If just one of us grows a beard — finito."

Benyon



"OK, I know you're waitin' for your album sleeve, but it takes a long bleedin' time t'make new wave graphics seem spontaneous an' thrown together."

LATE NEWS EXTRA....

Is Rome burning? City Boy suspected.

VERTIGO

marketed by phonogram

The Gibson Bros: "Sure wish we waz wearing ze Christmas cracker zuits."

Salsa days

OUTSIDE BBC Television Centre a limousine drags to a halt and out step three young black musicians in expensive leather jackets — just well-worn enough. Clutching Adidas bags and pushing their sun-glasses back up the bridge of their noses they disappear into the reception area. The glass door swishes shut behind them and the limo swishes back toward the main entrance — "Be back at nine, Jack, the rest of the day's yours ..."

The three young men have spent the morning in Ireland laying down a backing track for an appearance on *Top Of The Pops*. Right now they're struggling with the Beeb House String Ensemble in an attempt to whip the ageing members from Radio Three fillers to the beat of Martinique Salsa.

The three (genuine) Gibson Brothers were born and raised on the aforementioned French Isle in the West Indies, though since their mid-teens they have been living on the Motherland in Paris. *Top Of The Pops* requires a long day out of its participants — 12.30 through till nine — and during the slack of the afternoon I exchange a few words with Alex, the Gibson who has the best command of English.

Alex tells of their father's musical influence on the growing Gibs (no relation), he being a banjo player — a recording artist and African tour veteran — on an island wading in the thickening mixtures of early reggae. Whilst many of their friends' heads spun to the young Wailers and Maytals, the Gibson family were sold on the rhythm kick of Salsa music and, moreover, the tunes of The Beatles. Alex admits that most of his melody frameworks are due to the influence of Liverpool's most famous sons, plus the famed Salsa artist Ricardo Rey.

I ask them whether the tepid reception with which New York greeted their classic single 'Cuba' had anything to do with the touchy feelings the USA still holds toward the country in the title.

"Naw," drawls brother Patrick — the silent partner being Chris Gibson. "Ze single is right now doing well, I think but ze title has nothing to do with politics. When we are growing we hear so much music coming from Cuba that we just respect it in this song."

Nevertheless, I'd have given any odds that such a sound would have shaken New York down to the ground rather than the so-so airplay it received. Maybe the Peurto Ricans were jealous that they couldn't claim it for home grown ...

The follow-up 45 'Oooh What A Life' is at number thirty and rising, and their 'Cuba' LP, their third album though first to be aired here, is as refreshing a line out as you'll hope to find. Later this year, the Bros Gibson are going to America and perhaps their presence will open more ears than at present. Still, their mammoth European popularity — they're currently touring Spain and Italy — will lessen any rejection.

Me, I think they'l slaughter Uncle Sam ... on one condition.

For the actual recording of *TOTP* they exchanged their sharp street gear for a set of Christmas cracker tinsel spaceman suits. From looking slickly tough they suddenly became beaming and daft. Which only goes to prove that you can think too much of Earth Wind And Fire.

The Gibson Brothers. Hear them in.

DANNY BAKER

NME regret to announce:

VERY SLOW TRAIN COMIN'

Zim's got it in the can — but will he come a cropper? Pic: Pennie Smith.

JUST IN case ye of little faith still refuse to believe the rumours concerning one Bob Dylan's conversion to Christianity, then be warned 'Slow Train Coming' (scheduled for world-wide release on August 23rd) drives the fact home with righteous vengeance.

One need look no further than the cover of 'Slow Train Coming' for proof. A painting, not one of Dylan's, displays a railroad track out in some dusty tumbleweed landscape with a lone figure at work on the line not swinging a jackhammer, but (heavy relevance here) a *cross*.

And then there are the track titles, nine in all, with such handles as 'Gotta Serve Somebody', 'Do Right To Me Baby (Do Unto Others)', 'Gonna Change My Way Of Thinking', 'Man Gave Names To All The Animals', 'When *He* Returns', 'When You Gonna Wake Up?', 'I Believe In You', 'Slow Train', and 'Precious Angel'. Every track is endowed with either overt, or in the case of the album's love songs, ambiguous references to the Almighty One (not to mention his son, "the man on the cross") whom Dylan considers to be the only solution to these turbulent times.

What strikes me most forcefully about this release is the complete absence of obscure metaphors and the labyrinthine imagery that was once Dylan's premier calling card. The Big D's conversion is such that he's in no mood to play 'guess-the-meaning' with his audience. He simply wants to lay not merely the joys of bowing down to the Big G, but the necessity of picking up on the Christian life as the only viable way of dealing with those mean ole '80s.

On 'When You Gonna Wake Up?', arguably the strongest lyrical statement on the album, Bob's ablaze with righteous anger as each verse lambasts politicians, philosophers (*"Karl Marx has got you by the throat / And Henry Kissinger's got you tied up in knots"*), phony doctors (*"dispensing pills that'll never cure your ills"*), psychiatrists, the legal system, and the material world in general. The anger in Dylan's voice harks back, in part, to the vitriol sited on 'Idiot Wind', and the snarling put-downs proliferating in his 65/66 out-put, but more pointedly bears comparison to the hammering meted out to the likes of William Zanzinger on the vintage 'Only A Pawn In Their Game'. The chorus simply calls on the listener, a presumed athiest, to *"wake up"* to God and "the man on the cross who died for you".

Musically 'Wake Up' typifies the sound producer Jerry Wexler has granted Dylan. Barry Beckett's organ predominates the mix, its tone being far closer to Jimmy Smith's, say, than Garth Hudson's, while the chorus is hammered home gratis a plush horn section.

In fact 'plush' is the word that most readily springs to mind when describing the sound on 'Slow Train'.

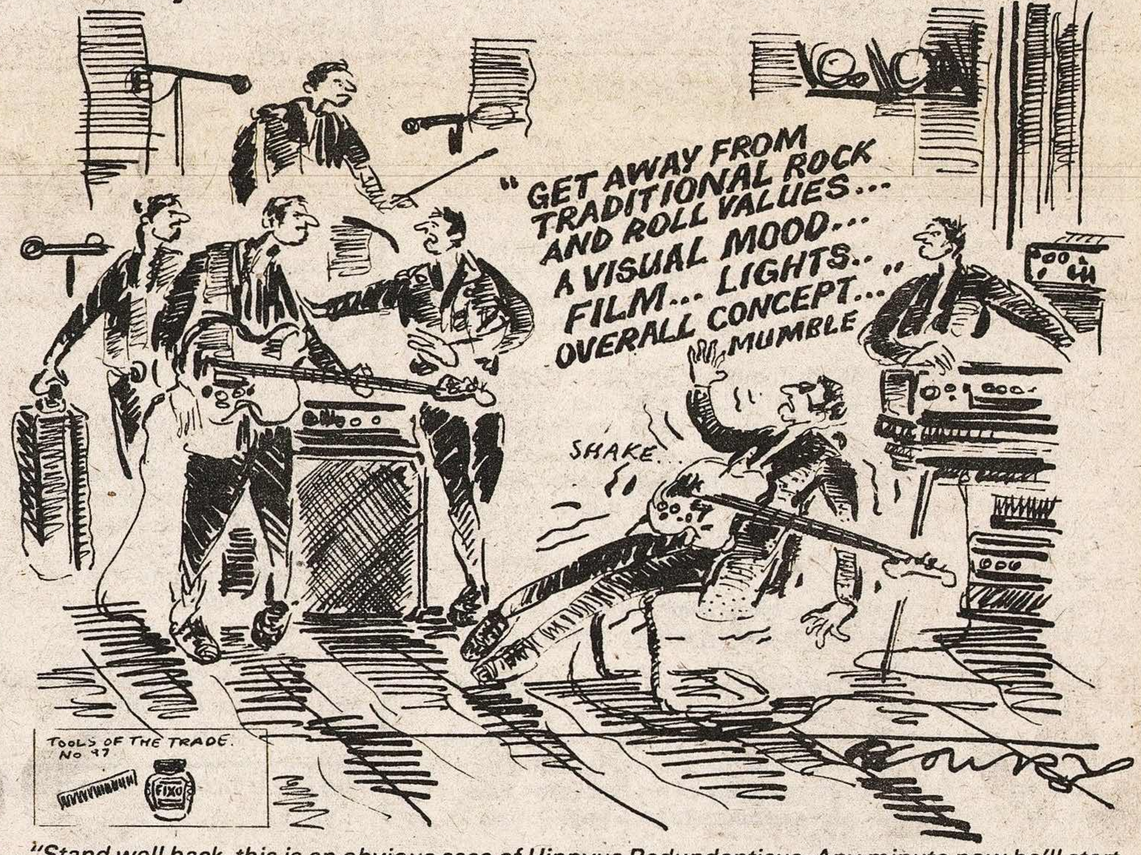
On the love songs like 'Precious Angel' and 'I Believe In You' where Dire Straits guitarist Mark Knopfler is allowed to spread out, there is a smoothness to the sound at odds with the rough-edged tone that has typified Dylan's musical approach virtually since the outset of his recording career. By choosing a cleaner sound well in sync with the current AM/FM cross-over mould of 'acceptable rock', Dylan is going all out for a smash hit, possibly because he wants to spread the message as widely as possible.

The force of his conversion is so sweeping and so much *the* essential factor in 'Slow Train' conception that the vast audience who hang onto his every word are, to quote the man, "going to have to change their way of thinking" in regard to the Big D.

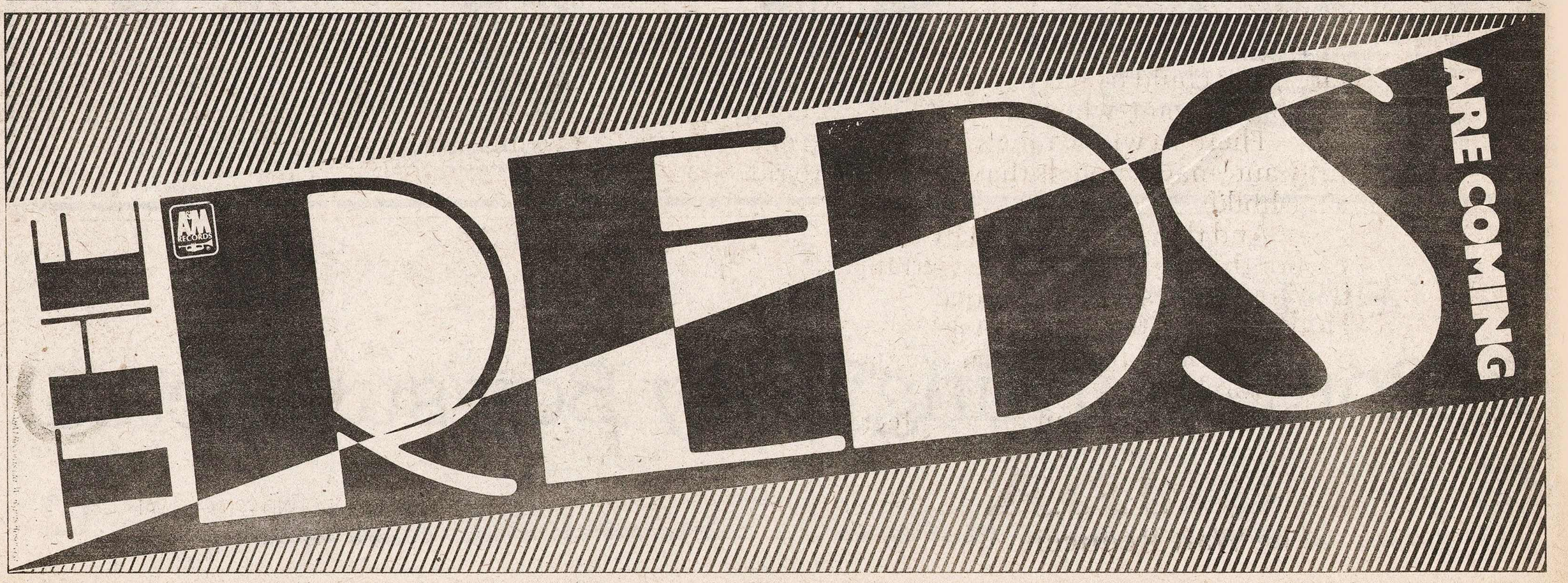
Died in the wool athiests, lapsed Catholics and those obsessive Dylanologists whose theories on the Zim's work are centred around the man's Jewish heritage, be warned.

NICK KENT

Lowry


"GET AWAY FROM TRADITIONAL ROCK AND ROLL VALUES... A VISUAL MOOD... FILM... LIGHTS... OVERALL CONCEPT..." MUMBLE
SHAKE
TOOLS OF THE TRADE. No 47
FIXO
Lowry

"Stand well back, this is an obvious case of Hippyus Redundanticus. Any minute now he'll start talking about the creative use of drugs and untapped sources of mystic powers alluded to in a little known series of Cro-Magnon period cave paintings recently discovered in Monrovia!"



How long will you stand for it.

Hanging around for public transport can be very time wasting. And unnecessary.

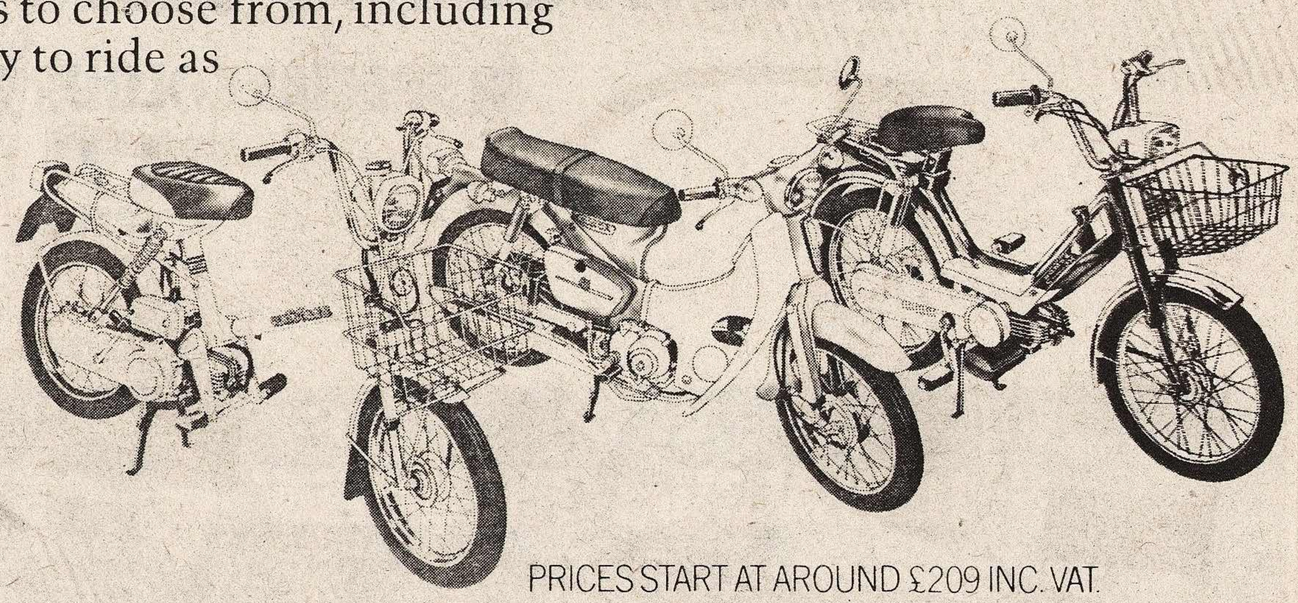
For about the same amount that you're now paying in fares, you could be buying and running a Honda. So you can go where you want, when you want.

There's a whole range of Hondas to choose from, including fully automatic models that are as easy to ride as a pushbike.

And they're all backed by the 12 month unlimited mileage warranty that underlines the confidence Honda have in their machines.

Pop round to your local Honda dealer for the facts.

And take the wait off your feet.



PRICES START AT AROUND £209 INC. VAT.

HONDA

The Wait Reducers

SEE THEM LIVE WITH THE WHO AT WEMBLEY ON AUGUST 18th

the Stranglers

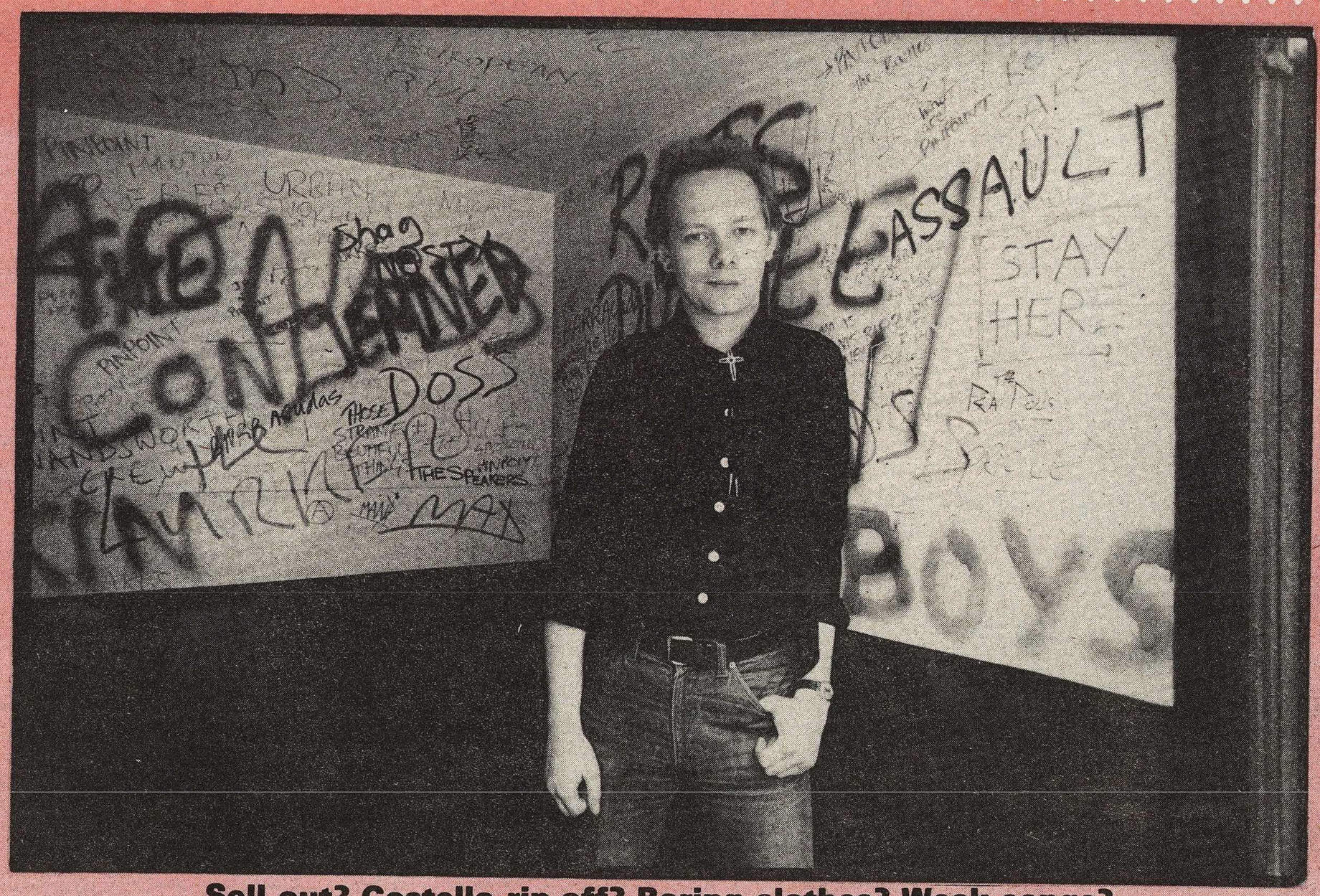
Duchess

THE FIRST NEW STRANGLERS SINGLE FOR A YEAR

IN SPECIAL COLOUR PICTURE BAG

UNITED ARTISTS RECORDS
BP 308

NEW ALBUM 'THE RAVEN' .....OUT SEPTEMBER 21st



Sell out? Costello rip-off? Boring clothes? Weak songs?

Say It Ain't So Joe

"It certainly isn't," says dapper, pleasant but prickly six footer JOE JACKSON. "I'll go along with that," says MARK ELLEN. "Smile please," says PENNIE SMITH

A NOD of recognition, a touch of respect. 'Arms And Legs' are playing a 'secret' gig.

Had you been a local Portsmouth hipster about four years back, the name of this seminal combo might just jog the memory cells. Since then, one ex-member has seen a few drastic changes. At that time he was yet another unrecognised talent scratching a living out of a line of duff jobs and ill-fated rock bands. Now, his debut album and single are respectively 28 and 24 in the U.S. charts.

In short, America's going bananas, and England quite likes him too. This time round, Joe Jackson's got something to smile about.

THE gig's at The Nashville, and it's a benefit for Misty.

The fact that The Clash, The Members, The Pop Group, Pete Townshend, Aswad and The Ruts have all played a benefit for Misty recently is, apparently, no deterrent. When Joe originally made plans for this gig, he didn't know anyone else had the same idea. "All the money's still going to Misty," he told me earlier, laughing at the after-thought "they probably don't need it now!"

The gig's also Joe's last chance to work through his material before going into the studios to record his second album. The other 'Arms And Legs' stalwarts taking part are Joe's excellent bassist, Graham Maby, and Mark Andrews (from the support act of the same name).

Like any other respectable 'secret' gig, the place ends up bulging at the seams with sweaty bodies. They're not over-ecstatic, but they're steaming nonetheless.

Half of them are 'in' on the secret, busy swapping lies about the band's early pub dates. Eight months, and nostalgia's already setting in. The other half aren't. They're just anxious not to miss out in case it turns into some megastar supersession. It's plain obvious when Joe rolls on that they've never clapped eyes on the geezer in their lives before, but this doesn't stop some self-conscious toe-tapping and the odd tentative crack at a chorus line.

The Jackson Band's recent Stateside slog has honed an already rock-solid live act into something sharper, more vivid and compressed. They seem to satiate that prime American craving for sheer class and polished technique, and they do it with sparse understatement, never a hint of flash or indulgence. Between Maby's bass axis, Garry Sanford's screen of chopped guitar chords and Dave Houghton's ferociously tight, top-heavy, snare drumming, they create a perfect basis — clean, fluid, flexible and always imaginative. You could almost call them 'slick' if it didn't undermine their sense of invention.

The man out in front is anything but slick. With his gangling frame — bull-neck cricking, back arched — and those pliable features creased into all manner of strange contortions, Joe Jackson comes close to the very antithesis of rock'n'roll star.

He's the first to admit it, and he plays up to it accordingly. He comes over aggressive while stumbling on his own endearing gracelessness. Between numbers, Joe's quick to affirm the band's newly-gained status. His feelings are mixed — partly enthusiasm about his increasingly golden future partly blank sarcasm about his unrecognised past. One moment it's a modest admission of success: "This is probably the last time we'll be able to play The Nashville in civilized conditions". Next it's a contemptuous slagging of the fickle British radio stations who are currently embracing his re-released single 'Is She Really Going Out With Him?' with sudden and sycophantic praise. When it first came out eight months ago, they were just as swift to give it the corporate boot.

Joe's new music is adventurous and strikingly different, though still firmly rooted in the hard-edged pop vein of the set's more familiar framework. He opens with the caustic and compulsive 'On Your Radio', struggling through a dull, feather-weight mix that's knocked into more sympathetic shape for 'Gonna Get That Girl', a gorgeous blend of offbeat vintage pop melodies and strolling R 'n' B. The vocals are clear and piercing.

"I want a tone that makes my ears bleed," was the order he placed at the sound-check. Joe's occasional keyboard breaks are a lot more forceful than his former precise style, which integrates better with the rest of the band. He now keeps that nervous contrast by playing some jarring melodica over a slow, and deliberately uneasy backing.

The rest of the set includes the volatile 'I Don't Wanna Be Like That'; 'Amateur Hour', with its strong, tugging backbeat and shimmering layers of chords cranking into a rigid centre section; and lastly, 'I'm The Man', a fearsome thrash with Sanford and Maby doubling their harmonies round a single mike stand, barnets shaking like the moptops had never left us. This band have got it, and know it, and treat it with caution.

"I'm the man," comes that sardonic last line. "This year's model," adds Joe, "that's ME."

THAT afternoon, Joe was to be found lounging around the A&M press office in unusually expansive form. The times we'd met before, he was always voluble after gigs, but tended to be guarded and suspicious when press or record magnates flashed their 'official' calling cards.

We sift through recent events; they spell the kind of story that you don't get to hear very often. In March, spurred on by the success in the States of his labelmates The Police, A&M decided to follow suit with Joe Jackson. They launched him on a 42 date tour over a mere seven weeks, and backed it up with the usual amount of promotional muscle. But by the time the 'Look Sharp!' album found its way onto a few radio turntables, it started selling itself across the national airwaves at something of an epidemic pace.

It was the kind of instant reaction that Joe nor A&M had never imagined.

In England, after years of trailing the circuit in various despairing outfits, Joe was only just beginning to reap his rewards. Despite some favourable reviews, his three singles — 'Is She Really Going Out With Him?', 'Sunday Papers' and 'One More Time' — had respectively "done nothing", "crept into the top 100", and "bombed totally". Around the time the rock press were rolling out the red carpet for his debut album, a few articles in the nationals were sowing the seeds of mass-media acceptance.

There was a definite buzz, but not a lot else.

Mid-March, Joe set foot in New York City for the first time in his life. He found he was some kind of hero. His much-maligned pin-striped threads got him recognised on the streets. He was stopped for autographs. He was championed by total strangers. He packed out four shows at The Bottom Line.

New York loved him. He was hip.

To spread a little Anglo sartorical chic, A&M organised a Look Sharp! contest at The National Student Broadcasting Convention. It wasn't — as reported in the English press — a lookalike contest — the hapless contestants merely had to dress up in their flashest gear and mime along to a track off the album. The winner got 200 bucks, Joe got to judge, and the show got sufficiently out of order.

"The guy who won it was really funny," recalls Joe. "He mimed to 'Got The Time' *and* he got all the words right, which is something I can't do myself half the time. He was wearing a flower in his button-hole and halfway through the song he ate it, and just started going crazy and leaping about the room."

Strip away the glossy surface layer of this apparent overnite sensation, and Joe's American success can be traced back to the foresight of one man — David Kershenbaum. It was Kershenbaum who originally alerted A&M's attention to Joe's demo tapes after they'd been turned down by United Artists, and he later produced the album 'Look Sharp!' It was Kershenbaum who instantly recognised the potential of Joe's conventional R 'n' B / fashionable British New Wave as an accessible mix for the American radio market.

Joe is understandably disparaging about discussing his music in such clear-cut commercial terms.

"It's just that there was a real interest in British New Wave over there, but a reluctance to accept the more political aspects of it.

"It's like a lot of people seem to think that I sat down with a sliderule or something and *invented* this form of music which would fill the existing gap in the American airwaves, that would be the acceptable face of New Wave . . . blah blah. It just never occured to me when I wrote all the songs on that album. I'd never *been* to America, I didn't *know* what they wanted to hear, so there's nothing calculated about it."

The fact that his success in the States was predicted so accurately by the British press leaves him totally unmoved.

"It doesn't really matter to me what people say. If they say 'Joe Jackson's going to be successful', I say 'thanks very much', and if they say 'I don't think Joe Jackson will be successful,' I think — well, fuck you. I'm quite surprised at the amount of success I've had in the States, but because it's America and it's however many thousand miles away, it doesn't mean an awful lot to me."

Why not? Just because it's hard to gauge that perspective?

"Yeah, it's just a bit much to take in — I mean a *gold* record, which is what we almost have. While we were there, there was too much going on for me to really be able to think about what was happening. And since we've been back, I keep getting phone calls saying that the album's up to No. 20 in *Billboard* or something, but I still don't really know what to think of it.

"I don't have any particularly strong ideas as to the comparative success or otherwise of the British bands over there. I mean, I can understand why our stuff is more successful than, say, The Clash, simply because the things they're talking about in their songs are not particularly relevant to the majority of Americans.

"I just think that my stuff is more accessible and more international. That's all I can say about it."

Continues over.

JJ Contd.

From previous page

INEVITABLY, while Joe was out there slaying the States, his home-coming had started to turn a little sour. Frontlash, backlash — you could hardly see through the dust. A pat on the head on one side of the ocean a knee in the groin on the other. Over here, accusations were raining down — everything from mass commercial cop-out to despicable dress sense.

"Yeah, well that's just fucking crap that really annoys me, that kind of attitude. Like as soon as a band is successful in the States, people say 'oh yeah . . . they must be crap . . . they've sold out.' I mean they *love* using phrases like 'sold out', and they don't know what the fuck it means.

"Basically, I write music, and if people like it then *great*. It doesn't particularly bother me whether they're Americans or they're English. Obviously, this is my country, this is where I live, and I probably prefer to be here than anywhere else. I feel more at home performing to an English audience.

But when you go to America, and the album sells ten times as much in New York *alone* as what it sells in the whole of the UK, then you have a sort of . . . I don't know if the word is 'responsibility', to the people out there — because there's obviously a much greater demand there.

"Then you come back and people are saying you've gone to the States and 'sold out', and they don't even know what they're talking about. It's pathetic. It's either stupidity or terminal trendiness."

So you never made any compromises?

"I refused to compromise. I just went my own way, and did what I wanted to do, and said 'right, this is it — take it or leave it.' Sooner or later someone took it, and all of a sudden it was a big success, so people say, 'you know Joe Jackson has gone gold on his first slbum within months of appearing on the scene. He's huge in the States — what a cunt *he* is'."

Was it a case of English audiences needing the reassurance that you'd made it in the States in order to get you established over here?

"The audiences don't need that reassurance. I think probably the radio stations do. It's so pathetic, all this playlist crap. When that single first came out, no-one wanted to play it, no-one wanted to know. Now that it's been a hit in the States, they're all playing it and saying they knew it was a great single all along. It makes me sick. It's just so typical of the small-mindedness of radio everywhere. It's only John Peel who plays *any*thing. Radio stations should play everything they possibly can, and let people choose what they want.

"It would be nice to have a hit single to establish us in this country. I don't like to feel that we're more successful outside our own country."

I mention the tendency of the English press to regard UK bands that have cracked the States as collectively opposed to whatever is currently progressive or relevant over here.

"It's really boring to get lumped in with Dire Straits and The Police as if we're some movement. If there's one thing I don't want, it's for people to think of me as part of some movement. Obviously, everyone gets compared to someone, and obviously I'm not going to be so amazingly original that I'm not like anyone else in any way."

Do you make conscious attempts to steer clear of any movements?

"Then you come back from the States and people are saying you've 'sold out'. It's either stupidity or terminal trendiness."

"Most of the songs had nothing to do with being a loser, a disillusioned romantic, all that sort of crap. No-one pointed to the fact that I was being satirical."

"Yeah. I mean at the moment you've got about six bands who are mod bands, and a few who are reviving the ska/bluebeat thing. You've got some bands who've got like a skinhead following. You've got other bands who are hardcore punk. They you've got the slightly avant garde new wave. They're all in little cliques of about six bands, they're all in little pigeon-holes, and I find that a bit depressing at times."

Is that because you think they can't progress out of them?

"Obviously some of the better bands are going to be able to progress out of them, but a lot of bands who get raved about just because they're part of the latest cult are really boring."

There's still comparisons being made between you and Costello.

"A lot of comment was made about the album being a sort of retread of Elvis Costello's I've - been - hurt - in - love - and - I'm - screwed - up thing, which is not what I intended at all when I did it. Even the more perceptive people — like Charlie Murray in his review of the album — were saying the same thing. That made me think — 'Shit, for some reason these people are just not latching onto what I'm saying, so — fuck it — I won't write songs like that anymore.'

"That's one reason why the next album doesn't have any songs that are remotely like 'Is She Really Going Out With Him?', 'Pretty Girls' or 'Fools In Love'.

"A lot of people said Joe Jackson's album is all about being a loser, a disillusioned romantic, and all that sort of crap — which it wasn't at all. Over half the songs had nothing to do with that. Songs like 'Instant Mash' and 'Sunday Papers' were satires, and no-one pointed to the fact that I was being satirical."

Maybe it's because those 'romantic' songs are a lot stronger and so made more of an impression.

"I don't know why it is. There's obviously got to be some reason for it."

I don't personally think you come anywhere near Costello's contrived hostility.

"Right, but people seem to reckon I'm like him but not as bitter and angry, and more of a nice bloke — you know what I mean? I even saw in the *NME* crossword that one of the clues was something like 'This man looks sharp, but is he playing Donovan to Costello's Dylan?' It was me. I felt very insulted by that. I don't know how much longer I'm going to stick with this fucking Costello thing. I feel like banging me head against a lamp-post."

Are you making any deliberate moves to get away from it?

"In some ways, yeah, but the fact that I'm writing about different things on the next album is equally because I don't want to write about the same things."

JOE Jackson's songs paint shrewd, detailed and very direct pictures. They're personal observations confined to what immediately affects him — people and attitudes, love and fashion — and they're dealt with by a man whose main motivation is to cut the crap and get back down to basics. He's unpretentious — exaggeratedly so.

All his songs are generated by strong feelings. They're honest (to the point of being self-deflating), they're ironic, sarcastic, disparaging and flippant. They're sometimes very funny, and sometimes depressing, but they have a habit of touching on a sensitive nerve nearly every time. Just occasionally, all these emotions get confused, which leaves him at the mercy of some wild misconceptions. I, for one, read self-repression between some of his lines.

"Not at all, no. In actual fact, I think it's quite the opposite. I'm not trying to sound inadequate or repressed in my songs. I'm trying to sound positive. A lot of the songs on that first album got misinterpreted. Like 'Happy Loving Couples' which people thought was a song about me saying, you know, 'my friend's got a girlfriend, and I haven't, and I'm jealous.' It's nothing to do with that."

Isn't 'Pretty Girls' about trying to switch off male libido?

"That's a silly song. It was very glib, very lightweight, and very disposable. Well, it was supposed to be funny, but having written it over a year ago, I don't wanna know about it anymore."

Do you ever regret any of the songs you've written? Do they ever embarrass you?

"No, nothing I've done ever embarrasses me. I just want to write about something different now, that's all."

So what kind of ideas are you writing about on the new album?

"'I'm The Man' is about trends and fads and the way people snap them up every time they come along, but it's very tongue-in-cheek. It's about things like yo-yo's and hoola-hoops and kung fu and *Jaws*. I had this idea that they were all the work of one person. You can imagine him looking at a graph on his wall and saying 'this is the next trend — pork pie hats.' And next week, you find everyone's got pork pie hats, and this guy's just sitting behind his desk and pissing himself laughing.

"In 'Geraldine And John' I actually wrote a story that starts off with this picture of this very ordinary couple who are incredibly happy together, and everything is just *peachy*. Then you find out a little later in the song that they're actually married to other people. It progresses to the point where it gets a bit tense, and then it just falls to pieces. In the end, the guy gets beaten up by the girl's brother. It's pretty weird stuff," he adds, laughing.

"It's amazing the way people can stay 'happily' married for years, when they're not really. It's almost an accepted thing that in order to stay sane you have to have an affair with someone else, which makes the whole idea of marriage a joke in the first place.

" 'On Your Radio' is a revenge type song. It's for all the people who said I'd never get anywhere, who said I was a complete wanker. Well I've done it, and you're gonna hear me on your radio."

Do you really feel that stongly about it?

"I do, yeah."

Did a lot of people used to put you down?

"When I was a kid in my teens, and when I was at school, everyone thought I'd never amount to much. I'm not saying I've achieved anything amazing now, I've but at least Ive got to the point v here I'm earning enough money by doing what I want to do. I've struggled for years just to try and do my own music, and earn some sort of recognition, and I do feel sone sense of triumph.

"I think back on a lot of things I went through in the past, and they seem really insignificant now. Things like when you have to try and earn some money, and you do jobs that are just slave labour. You go to some employment agency and they say 'Are you skilled?' And you say, 'Yeah, I'm a musician.' And they'd say, 'No, but are you *skilled?*' and they'd write down 'unskilled'. It's just that I'm-a-social-outcast-I'm-a-musician attitude.

"That's the sort of thing I feel I've overcome now, and I'd like to think that other people listening to that song who maybe haven't achieved anything like what I've done, will feel some sort of — maybe it's presumptious to say it — some sort of inspiration from it."

Do you ever feel self-pitiful?

"No, I don't think so at all. What have I got to feel self-pitiful about? There may have been times in my life when I've felt hard done by, but there's certainly no point in moaning about it — or writing a song about it.

➡ Page 47

FIRST IMPRESSIONS

THE NEW SINGLE FROM

Fischer-Z

IN A SPECIAL FULL COLOUR SINGLES BAG

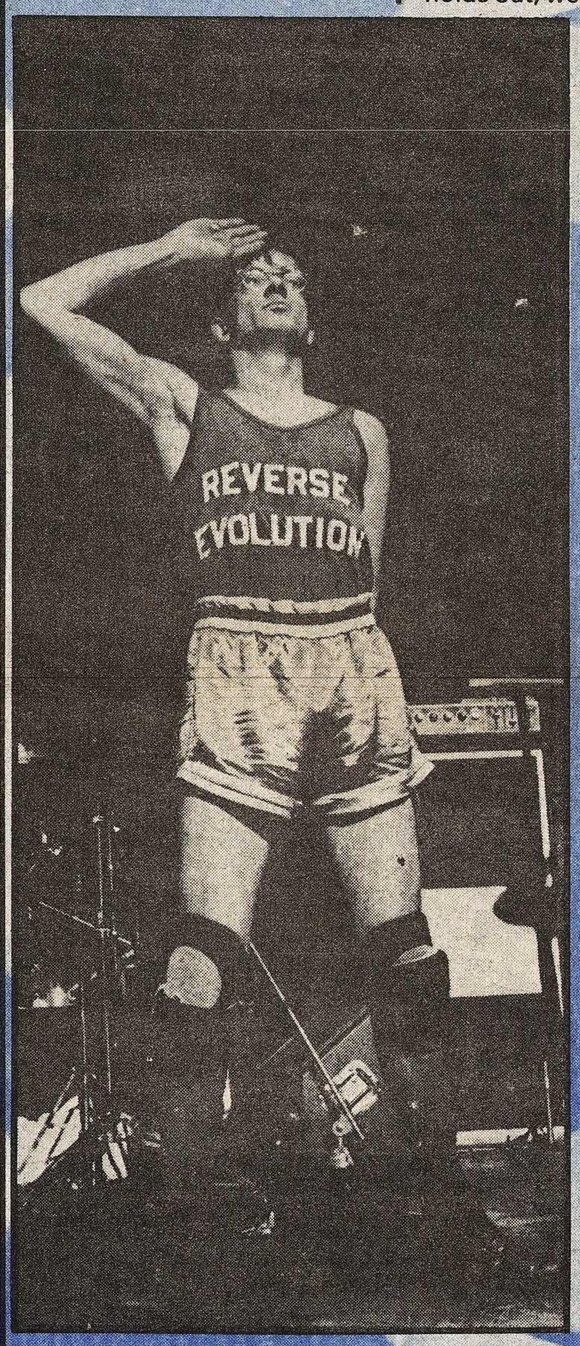
UNITED ARTISTS RECORDS®

BP305

PRETTY PARACETAMOL VERSION FROM THE ALBUM WORD SALAD UAG 30232 CASSETTE TCK 30232

SINGLES

By Charles Shaar Murray



SINGLE OF THE WEEK

DEVO: Secret Agent Man *(Virgin).* Persons of an excitable nature have been known to work themselves up into all sorts of terrible states when the subject of Devo in broached. One chap of my acquaintance went so far as to suggest that these evil Mothersbaughs and their Casale accomplices were actually attempting to tell us something quite important, while others felt — quite sincerely, I'm sure — that these odd-looking fellows represented some sort of threat to honest, decent values. Debates raged, tempers rose, empires fell and after all was said and done, you still couldn't get a plumber at weekends.

Well! Be that as it may, the essential fallacy of all the various schools of Devothought is that any of it matters a tinker's cuss, m'dear, one way or the other. Being a bear of little brain and the possessor of a lamentably short attention span, your present writer finds himself suffering from a severe case of The Grand Ennui whenever he is required to consume too much Devothought. Nevertheless, on the rare and splendid occasions when they stop chuntering on about arcane and tedious topics and make a simple one-dimensional fun record, then feet tap, heads nod, lips hold a seance to summon the ghost of a smile and — if the sun is in the seventh house — dancing ensues.

'Secret Agent Man' is a spiffy little slice of '60s Meccano soulpop, composed by those masters of Californian ephemera P. F. Sloan and Steve Barri. If you ask your grandad nicely, he'll undoubtedly tell you that Sloan was not only the author of that Dickies classic 'Eve Of Destruction' but also of Herman's Hermits' greatest flop 'A Must To Avoid', which owes its present obscurity to the fact that Herman's diction was so poor that many impressionable parents indubitably considered the unfortunate Noone to be crooning "she's a muscular boy" and quite understandably forbade their offspring to bring such a vile thing into the house. On this particular waxing, the combination of puppetshowtheme guitar, low-budget keyboards, crisp drumming and weedy vocals brings you everything that's most modern about the '60s. If you're looking for treble, you come to the right place. Stop worrying and enjoy it. If they get boring again — which, being Devo, they most certainly will — you can always listen to someone else. You're taking it all too seriously. After all, de-evolution is something for the Scottish Nationalists to worry about.

CIVILISATION AS WE KNOW IT

GERRY RAFFERTY: Get It Right Next Time *(UA).* Never mind the record — can you imagine the promo film? I can see it now: a bunch of Proper Musicians with beards, gleaming pates, check shirts and all the other accoutrements of the trade sitting on folding chairs in a darkened studio playing the dots while Gerry Rafferty strums and croons to a large guitar. Halfway through, a tape op crawls in on hands and knees and hits the saxophone player over the head with a large rubber mallet (his cue to start playing) as, all over Britain, people rise from their chairs and commence to brew invigorating mugs of tea . . .

The latest Rafferty artefact is a warm, insidious, spacey sort of effort with a frosty string-machine edge, a cooled-down 'Spirits In The Night' bouncy shuffle (am I getting too technical?) and a well-mannered blues guitar asserting itself periodically. As pleasant records go, it goes, and if the radio people like it and the good weather holds out, we will once again see Rafferty on our screen impersonating a bowl of vegetables.

REASONS TO BE TEARFUL (part one)

DAVEY PAYNE: Saxophone Man *(Stiff).* In which a bunch of splendid fellows make an inane novelty record. Any competent theologist could tell you that if God had intended Davey Payne to be a lead singer He would have given him a voice. As it is, Payne can play the saxophone rather well (check the bit of the current Dury single when the band start playing The Young Rascals' 'Groovin'' as a forinstance), but we knew that already. For collectors only.

TIME FOR A NICE LIE DOWN

THE STRANGLERS: Duchess *(UA).* God, the excitement is getting too much for me. I've just played the new Stranglers single and it's well out of order. The song is a silly pop trifle which might have been composed over the phone by Peter Shelley and Paul McCartney if it was a very bad line and they both had hangovers, the vocal attempts to be likeable and ends up being merely untrustworthy and the instrumental track does a most credible impersonation — oh, very well done, sir! — of a rhino with piles trying to crawl out of the La Bea tar pits. All in all, a most unattractive proposition.

OH I DO LOVE TO SEE ME ON THE B-SIDE

FAMILY FODDER: My Baby Takes Valium *(Parole / Fresh).* 48 CHAIRS: Psycle Sluts (Absurd). JERRY LEE LEWIS: Rita May *(Elektra).* There is nothing like a good B-side (unless it's a dame). Two alliances of clever young bods and one hedonistic oldster herein conspire to demonstrate the essential validity of this aphorism: Lewis with a marvellous Dylan throwaway, 48 Chairs with an instrumental extemporisation based upon the principal motif of the backing track to the original Rabid EP version of John Cooper Clarke's famous tirade and Family Fodder with a silly, touching, ingenious tale of life and love with a downer freak. The respective A-sides, though by no means negligible, are being neglected because we live in a hi-pressure disposable age and besides it's getting hot in here.

ROCKIN' DOPSIE AND THE TWISTERS: My Baby She's Gone *(Sonet).* Dopsie's got a squeezebox, his neighbours never sleep at night. A great roaring, lurching, rocking, grinning portion of hi-energy incoherence recommended to anyone who likes to listen to music by people who play from their instincts. About as self-conscious as a dog off the leash and just as heartening.

LOCAL OPERATOR: Pressure Zone *(Virgin).* God, this is clever. The intro sounds like the sort of music they'll be playing to introduce the news on commercial stations by this time next year and the vocalist sounds extremely pleased with himself. Pats on the back all round; now get out of my sight.

PHILIP RAMBOW: Fallen *(EMI).* How odd. Someone has gone to the trouble of recording Philip Rambow and come up with a record on which the unfortunate Rambow's presence seems almost incidental. Maybe they've decided that the less you can actually hear of Rambow, the more chance they'll have of selling the record.

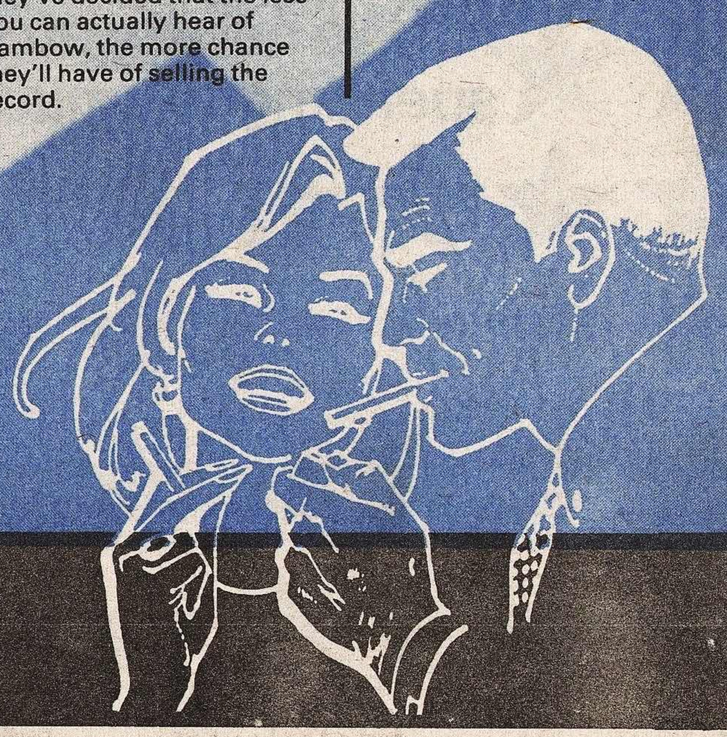
MARIE PIERRE: Walk Away *(Trojan).* Dennis Bovell strikes again, demonstrating not only his usual admirable gift for looking at sound from unusual angles, but his unparallelled feel for recording female vocalists. After Janet Kay and — one hopes — Pam Nestor, another example of prime-cut Lovers Rock aims chartward. The 12-inch discomix version contains the usual dub-wizardry at the end and the song is highly pretty, but why is it so necessary for Lovers Rock singers to pretend to be 14 and sing in such exaggerated baby-kitten voices? This tendency is by no means limited to reggae; you find the same tendency in Anglo-American soul records, but what was cute in the glory days of The Supremes is getting on my nerves now.

Without wishing to get into any kind of rant on the subject of sex-role stereotypes, it's getting pretty silly when female singers have to come on like well-groomed doormats of the Sister Sledge variety to sell records. On the one hand you get girly girl records like **Judy Cheeks'** 'The Little Girl In Me' (Ariola) and on the other boyswagger bullshit along the lines of 'Highway To Hell' by **AC/DC** (Atlantic), which are nothing more than absurd caricatures of real life. With role-models like these, no wonder the world is going to hell in a hand-basket. There's more to being a Real Man (whatever that means) than simply oafing out, and more to being a Real Woman (ditto) than cute simpering. To wit . . .

BLACK HARMONY: Don't Let It Go To Your Head *(Laser).* More Lovers Rock (produced by Castro Brown and licensed from Deb Records), but the lead singer has courage and character and the song (an old Gamble-Huff job) sounds like it's about a real relationship and not a submission fantasy. Brown's production leans a bit too heavy on the syndrum syndrome and he lacks the Bovell spark, but then he's working with better material. Why's the dub side so short, and is there a 12-inch available?

■ *Continues over*

Blue Devo: Rob Hall. Black Devo: Adrian Boot.



SINGLES

Singles

■ *From previous page*

PETER GREEN: In The Skies *(PVK).* The aching, plangent guitar and tough, weary voice are both in enviable nick, but the song is a singularly uninspired piece of inspirational twaddle and the whole thing sounds as if it was recorded with a dead cat lying on top of the microphone. With a decent production and a good song, Green could still wreak havoc on the heartstrings. L'chaim, Peter.

JAH WOBBLE: Dan MacArthur *(Virgin).* Wobble's getting better and better at making music that sounds like the records he likes, but with the incomprehensible vocal, tedious injokery and plain bad taste (old codgers like me tend not to be amused by Nazi salutes on the back of pic sleeves), it may be only his close personal friends who'll still be listening when he finally gets it right.

THE CRUSADERS: Street Life *(MCA).* If you heard this through a wall you'd probably think it was 'Stayin' Alive' until the vocal (by the criminally uncredited Randy Crawford) starts up. Unfortunately, the record resolutely refuses to build from its fine beginning until fairly late in the proceedings, when Wilton Felder puts lips to sax and lets rip. With more attention to dynamics, this could've been mildly epochal.

PETER TOSH: Buck-In-Hamm Palace *(Rolling Stones).* Like Christ on a unicycle, Tosh intones a paean of praise to the joys of Jah Music over a backing-track that sounds like the most mediocre disco imaginable. Makes about as much sense as a James Last version of 'Jailhouse Rock'.

THE CONTINENTALS: Fizz Pop (Modern Rock) *(CBS).* Tommy Erdelyi produced this, and he makes them sound much more like The Ramones than they deserve to.

MADNESS: The Prince *(2 Tone).* A tribute to Prince Buster, shouted forlornly across the abyss between intention and result.

IAN HUNTER: Ships *(Chrysalis).* A great man fallen upon barren times with a piece prone to all the ills that the occasional bit of Mott bombast was heir to, but minus the rivetting power that made it all work. I love you, Ian, but you're far away.

NEW MATH: Die Trying *(Reliable).* Anything crediting production to 'Howard Le Canard' has to have a lot going for it unless it's imported powerpop with a shortage of good hooks. Nothing like curling up in the evenings with a good hook, is there?

METROPHASE: Phase One EP *(Neolondon).* A year ago one would have said that Steev Burgess, the vocalist / composer / producer / guitarist / synthesisist primarily responsible for this tremendously alienated, self-conscious and self-pitying Moderne garf, wanted to be David Bowie when he grew up. Now it seems as if he wishes to follow in the Moonbootprints of Gary Numan. Bleak / oblique. The chaps down the pub bang their pints on to the bar and shout "B-O-O-O-RING!" in hearty, stentorian tones and one must concede that they have a point. If they were Irish, it'd be a point of Guinness, but that's the breaks.

LOWELL GEORGE: Cheek To Cheek *(Warner).* After the eulogies have lined the cattrays, allow me to mention my own regrets at George's death, as he was a fine chap who was not only the possessor of a large talent but a human who deserved his gifts. 'Cheek To Cheek' is drawn from the solo album, and it's a slight but hugely enjoyable gumdrop of fake Mexicana with some exquisite tonsil work. If there was a parallel universe in which Lowell was still on the hoof, I'd say that the next solo album would be very promising. Enough. Onwards . . .

REGULARS: That Little Girl *(CBS).* Haile unsatisfactory UK reggae in which an indifferent song is given the kind of performance it so richly deserves. The only bright spot is on the dub ending where the guitars are bounced off each other very niftily.

VITESSE: We'll Do The Music Tonight *(UA).* 'Vitesse' is French for speed, and considering how dreadful the band sound, the title is more of a threat than a promise.

BONEY M: Gotta Go Home *(Atlantic).* A bit more bloody like it! Boney M records tend to divide up into two teams: the *Seaside Special* nursery rhymes (dickydoodoodoohidyhidyho *ad nauseum*) and good dance fun like 'Rasputin', and this is one of the latter. It starts out like Donna Summer's 'I Feel Love' and The Yardbirds' 'For Your Love' colliding in a fish-tank and from there on in it gets *better!* Since all Boney M records are unavoidable for months on end, it looks like we should be able to make it through until 1980 without too much gastric upset (unless, of course, they release a horrible follow-up for Christmas).

CHERYL BARNES: Easy To Be Hard *(RCA).* *Hair* was an embarrassing, exploitative piece of shit ten years ago, and despite Milos Forman, the intervening years have not added to its dignity. This single contains the only decent performance of the only decent song in the whole scabby mess, and is therefore recommended.

THE DOOR AND THE WINDOW: Untitled EP *(Untitled label).* In which a pair of earnest young fellows produce an EP of experimental music for less money than could be imagined possible, and expect to be thanked for it. One day someone will make an even more boring record for even less expenditure and they'll expect to be thanked for it too. Reasons to be a philistine (part 418b).

"Can I go now, please?"

"These singles reviews give me the Humph."

The Flying Lizards

Money

We never watch that you're not spending too much on entertainment

Virgin VS276

A.P. F.U's V.A.T.

6 Tracks 20 Minutes Max Price £1.50

First Release:

TOYAH

'Sheep Farming in Barnet'

ALTERNATIVE PLAY SAP1 SAFARI

19th NATIONAL ROCK FESTIVAL

READING ROCK '79

FRIDAY 24 AUGUST

THE POLICE

THE TOURISTS

WILKO JOHNSON

the CURE

DOLL by DOLL

PUNISHMENT OF LUXURY

JAGS

M/M CONTEST WINNERS BITE THE PILLOW

SPECIAL GUESTS

MOTÖRHEAD

SATURDAY 25 AUGUST

THIN LIZZY

STEVE HACKETT

INNER CIRCLE

GILLAN

BRAM TCHAIKOVSKY

THE MOVIES

ROOT BOY SLIM & THE SEX CHANGE BAND

YACHTS · FAME

SPECIAL GUEST FROM U.S.A.

CHEAP TRICK

SUNDAY 26 AUGUST

PETER GABRIEL

WHITESNAKE

CLIMAX BLUES BAND

MEMBERS

WILD HORSES

ZAINE GRIFF

SPEEDOMETORS

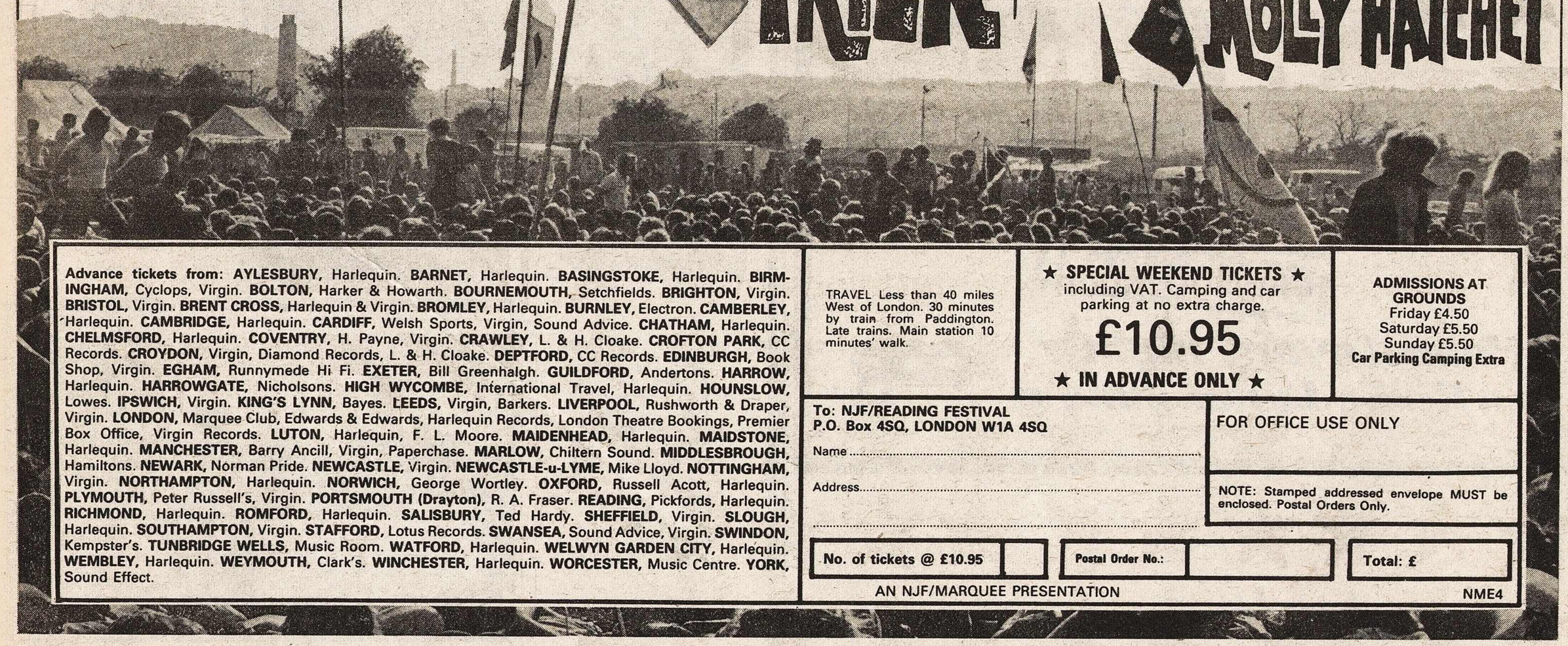
AFTER THE FIRE

FROM AUSTRALIA The Cobbers

SPECIAL GUESTS FROM U.S.A.

THE RAMONES

MOLLY HATCHET



Advance tickets from: **AYLESBURY,** Harlequin. **BARNET,** Harlequin. **BASINGSTOKE,** Harlequin. **BIRMINGHAM,** Cyclops, Virgin. **BOLTON,** Harker & Howarth. **BOURNEMOUTH,** Setchfields. **BRIGHTON,** Virgin. **BRISTOL,** Virgin. **BRENT CROSS,** Harlequin & Virgin. **BROMLEY,** Harlequin. **BURNLEY,** Electron. **CAMBERLEY,** Harlequin. **CAMBRIDGE,** Harlequin. **CARDIFF,** Welsh Sports, Virgin, Sound Advice. **CHATHAM,** Harlequin. **CHELMSFORD,** Harlequin. **COVENTRY,** H. Payne, Virgin. **CRAWLEY,** L. & H. Cloake. **CROFTON PARK,** CC Records. **CROYDON,** Virgin, Diamond Records, L. & H. Cloake. **DEPTFORD,** CC Records. **EDINBURGH,** Book Shop, Virgin. **EGHAM,** Runnymede Hi Fi. **EXETER,** Bill Greenhalgh. **GUILDFORD,** Andertons. **HARROW,** Harlequin. **HARROWGATE,** Nicholsons. **HIGH WYCOMBE,** International Travel, Harlequin. **HOUNSLOW,** Lowes. **IPSWICH,** Virgin. **KING'S LYNN,** Bayes. **LEEDS,** Virgin, Barkers. **LIVERPOOL,** Rushworth & Draper, Virgin. **LONDON,** Marquee Club, Edwards & Edwards, Harlequin Records, London Theatre Bookings, Premier Box Office, Virgin Records. **LUTON,** Harlequin, F. L. Moore. **MAIDENHEAD,** Harlequin. **MAIDSTONE,** Harlequin. **MANCHESTER,** Barry Ancill, Virgin, Paperchase. **MARLOW,** Chiltern Sound. **MIDDLESBROUGH,** Hamiltons. **NEWARK,** Norman Pride. **NEWCASTLE,** Virgin. **NEWCASTLE-u-LYME,** Mike Lloyd. **NOTTINGHAM,** Virgin. **NORTHAMPTON,** Harlequin. **NORWICH,** George Wortley. **OXFORD,** Russell Acott, Harlequin. **PLYMOUTH,** Peter Russell's, Virgin. **PORTSMOUTH (Drayton),** R. A. Fraser. **READING,** Pickfords, Harlequin. **RICHMOND,** Harlequin. **ROMFORD,** Harlequin. **SALISBURY,** Ted Hardy. **SHEFFIELD,** Virgin. **SLOUGH,** Harlequin. **SOUTHAMPTON,** Virgin. **STAFFORD,** Lotus Records. **SWANSEA,** Sound Advice, Virgin. **SWINDON,** Kempster's. **TUNBRIDGE WELLS,** Music Room. **WATFORD,** Harlequin. **WELWYN GARDEN CITY,** Harlequin. **WEMBLEY,** Harlequin. **WEYMOUTH,** Clark's. **WINCHESTER,** Harlequin. **WORCESTER,** Music Centre. **YORK,** Sound Effect.

TRAVEL Less than 40 miles West of London. 30 minutes by train from Paddington. Late trains. Main station 10 minutes' walk.

★ **SPECIAL WEEKEND TICKETS** ★
including VAT. Camping and car parking at no extra charge.

£10.95

★ **IN ADVANCE ONLY** ★

ADMISSIONS AT GROUNDS
Friday £4.50
Saturday £5.50
Sunday £5.50
Car Parking Camping Extra

To: NJF/READING FESTIVAL
P.O. Box 4SQ, LONDON W1A 4SQ

Name .....

Address .....

.....

FOR OFFICE USE ONLY

NOTE: Stamped addressed envelope MUST be enclosed. Postal Orders Only.

No. of tickets @ £10.95 | **Postal Order No.:** | **Total: £**

AN NJF/MARQUEE PRESENTATION NME4

LISTEN OUT FOR

Duncan McKenzie

JUST ANOTHER MORNING

c/w

LOVE WILL COME YOUR WAY

(Double 'A' release)

OUT NOW!

Hear it every night on Radio Luxembourg

208

1. JOY DIVISION
2. By PAUL RAMBALI
3. Pictures by PENNIE SMITH
4. THERE IS NO NUMBER FOUR

(5. I thought my razor was dull till I heard that joke. — Ed.)
(6. Can we get on with the feature please? — Joy Division)

LET ME DRAW back the curtains on a probably wet and no doubt freezing night last winter. A mid-week night of no special significance, save that Joy Division had come marching into town.

It wasn't much of a welcome. It wasn't one of those hot jam-packed little-league sell-outs where you can't get in for the length of the guest list and where breaths are bated in anticipation of something about to turn big. Nothing of the sort. Down in the basement confines of a celebrated Islington watering hole it was relaxed and cool.

In front of the intimate stage, though, a gaggle of about a dozen or so modern boys staked out their territorial rights like there was some sort of conspiracy afoot. Minions were dispatched to fetch the pints. The space stage-front was jealously guarded. Their spick and span muted green tribal colours set them apart from the otherwise dowdy crowd.

They had come, heaven knows where from, for Joy Division. Another Manchester Band.

The last time somebody counted there were somewhere in the region of 72 musical aggregations in Manchester and surrounding areas. Can you believe that?

Since the Pistols played the Free Trade Hall with the fledgling Buzzcocks, Manchester's home-grown activity has bloomed. It's become a vital and rich part of the English music spectrum and will be more so with the increasing nationwide diversity of music and lifestyle.

But with the exception of passing enigmas such as Jilted John, The Fall and John Cooper Clarke, the main bearers of the Mancunian standard have been the Shelley/Devoto axis. And unless one of the snotty, smart, toothsome pop outfits that seem to populate the city lucks into a chart hit (most likely candidate: The Distractions), the band that looks dead set to follow Buzzcocks out of merely local and underground acclaim and into the wider limelight — going not least on the rapturous critical reaction to their first album 'Unknown Pleasures' — is called Joy Division.

ALONE overhead spot floods the centre-stage microphone and spills out onto the heads of the aforementioned gaggle of sartorial hot-shots. Heads that start to bob furiously at the first pulse of streamlined rhythm, attached to bodies that lurch back and forth, attached to legs that jerk up and down at the knee and arms that swing in a loose crawl or elbows that flap madly. It's the modern dance that everybody will be doing in the coming months — the one that has succeeded the pogo — and it's a hybrid of the style that John Lydon copped from the Rastas and the one Mary Mekon of The Mekons invented for herself.

Ignorant of this, and uncaring anyway, the huddle of sophisticated steppers is meanwhile whipping itself up into a frenzy that won't subside until Joy Division have left them utterly spent.

The spot picks out only this pool of bobbing motion, and the singer Ian Curtis. The rest of Joy Division are shrouded in darkness as they pour out their harsh metal thunder. The singer's body shakes, rocks and palpitates, a mad dervish of motion and movement all caught in that one mad spotlight.

Were you to shine a torch around this subterranean scene you would see the young, tidy faces of Joy Division and notice perhaps the ordinary neat cut of their clothes. An unremarkable image, with the barest hint of the regimental overtones of their name in the flap-pocket shirts two of them are wearing. You might also notice the growing excitement in the faces of the onlookers, by now all locking into the irresistible motion of the music. Easily the strongest new music to come out of this country this year.

It owes nothing to the after-punk cult of the amateur. If it's pop, that's purely accidental. And if it plays with musical perimeters it does so in ingenious, never pretentious, ways — by building carefully on their standard rock basis and using the sounds that can be coaxed from the instruments as textures with which to construct a song. It's a technique that anyone who listens to the radio these days will be familiar with, from 'I Feel Love' to 'Public Image', to give but two examples.

Insistent two/four rhythms bait the bristling surface hooks, and their powerdrive is overwhelming. Like The Stooges or early Subway Sect or even Blue Oyster Cult and Buzzcocks.

The themes of Joy Division's music are sorrowful, painful and sometimes deeply sad. Nothing as badly-refracted and joyless ('scuse me) as Doll By Doll — they're too compassionate for that — but still music that gives often harrowing glimpses of confusion and alienation. Joy Division walk alone, with their heads bowed.

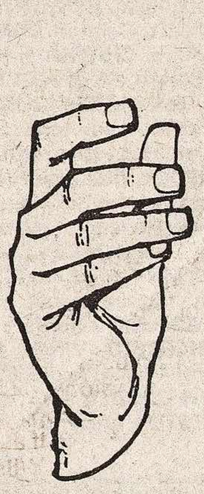
AT LEAST, that's my interpretation. Joy Division aren't giving anybody any clues. They don't agree with lyric sheets, and that's something they are very adamant about.

"You get people who seem to think you should put your lyrics on so you can get your *message* across," says bearded bass player, Peter Hook, with obvious disdain. "They ask us what our lyrics are about and we say, well they're whatever you hear really.

"We've said to people: 'Haven't you ever been listening to a record where you've been singing a certain line and when you find what it really is you feel let down?' But they just won't admit that at all. They still wanted to know what our lyrics were about.

"Don't you think it's wrong to pin somebody down like that? Our lyrics may mean something completely different to every single individual."

Is that what you want?



Joy Division (L-R): Bernard Albrecht, Ian Curtis, Peter Hook, Steve Morris.

Take no prisoners Leave no clues

"We'd like it, I suppose . . . It's like I just said. You could hear one thing, the bloke next to you could hear something completely different. It means something to you; it means something to him. Why cut him out?"

Why not write gibberish then? On a variation of the monkey-and-typewriter principle it's bound to mean something to someone sooner or later.

"The songs mean something personal to us, but that's not the point. It's like saying, what did Max Escher mean when he did that painting?" He points to a giant print of one of Escher's typical perspective puzzles that hangs on the wall of Manchester's Central Sound Studio, where we are now located. "He might just say, 'I was pissed'. We don't want to say anything. We don't want to influence people. We don't want people to know what we think."

Do you want to know what Joy Division think? What they feel? What makes them angry, bored, sad, amused, anything? What sort of cereal they eat in the morning? What prompts a mournful song like 'Day Of The Lords' or what lies behind a lyric like *"she took my hand and turned to me and said she'd lost control again"?* You're probably curious, but I doubt that it's as important to you as the surly defensive Hook seems to think.

That's how Hook sees it though and that's all he will tell you about himself and how he sees his music. Besides adding that "people think the lyrics are the guiding force, but we like to think that we influence Ian as much as he influences us; that if we stopped playing Ian would never write again."

IAN, WHO writes the lyrics, broadly speaking shares these views, but is less reticent. He is off stage the virtual opposite of what he is on. His speaking voice is high and faltering, not swarthy and assertive, and his shyness you would not guess from his onstage abandon.

Stephen Morris, the drummer who completed the foursome a few months after Ian joined, lives, like Ian, in Macclesfield, and owns a huge record collection, partly inherited from his jazz enthusiast father.

"He took me to see Count Basie once . . . So I took him to see Hawkwind. He was getting all dressed up and I had to explain that, no dad, it's not that sort of concert . . ."

He bought his first drum kit by chopping up the furniture in his house to sell as firewood and he's still searching for that elusive copy of John Cale's 'Academy In Peril'.

Which leaves only Bernard Albrecht, who plays guitar, and went to school with Peter Hook. By contrast, he is astute and eager to explain himself.

"I don't like a lot of music," he admits, "but the music I do like I get more out of than from anything else in life. I want to put the feeling that I get out of music back into music as well.

"We're not ashamed of anything we've done in the past. When we started off none of us could play. But each time we go one step forward — and that draws you on. It's like . . . I don't know, it's just a really good feeling. I think that's why a lot of people get disillusioned, 'cos, like, the music dries up."

While Joy Division are talking, Martin 'Zero' Hannett is busy inside the small studio mixing some demos of a new version of 'She's Lost Control'.

Aside from managing John Cooper Clarke and running the odd live venue and a record label called Rabid, Hannet produced Magazine's first demos (and their forthcoming single), Jilted John's hit, the John Cooper Clarke and Joy Division albums, and the latter's contribution to the Factory Sample EP.

He works like some sort of wizard of the console, occasionally chuckling to himself as he fiddles with the digital devices he's brought in for the session. His productions are imprinted with a generous but supple use of electronics. He has the auteur's mark and the entrepreneur's eye and in the years to come he's unlikely to fade away.

Joy Division regard Hannet as their sixth member, the fifth being manager Rob Gretton.

Gretton was the DJ at the Rafters Club back in December of '77, when Joy Division changed their name from Warsaw and played the Stiff Test/Chiswick Challenge night. Seventeen bands slugged it out — Joy Division coming on last at three in the morning and playing two songs.

Tony Wilson, presenter of the bold but badly-received *So It Goes*, now Factory Records majordomo, was in the audience. "The bands were all good and they were all boring. But Joy Division were wonderful and they had something to say. I thought so and so did Rob, 'cause after that he became their manager."

Wilson recalls another incident from that night. He was sitting next to someone whom he later found out was Ian Curtis, and this someone turned to him, by way of introduction and said: "You bastard. You put Buzzcocks and Sex Pistols and Magazine and all those others on the telly, what about us then?"

As events turned out, Wilson paid for the recording and release of Joy Division's first album out of his own pocket. 10,000 copies were pressed for a total cost of £8,500. If all the copies sell, and it's likely that they will, Wilson will recoup his money, and both he and the band will show a profit.

Wilson can afford to be altruistic, since his main income comes from his work as a TV journalist for Granada. Nevertheless the album, 'Unknown Pleasures', is pressed and packaged to the standard of any other release, if not better, and it's readily available if you shop around for under three quid.

IT'S RELATIVELY easy to trace the stealthy progress Joy Division have made from their aggressive, noisy, unkempt beginnings in '77 to the superb controlled heat they generate now. The former is documented for posterity on Virgin's Electric Circus album, the transition caught on their own 'An Ideal For Living' EP, and a glimpse of their current form was provided by their two tracks on the 'Factory Sample'.

But up until now Joy Division have been dogged by business problems, stalled by personal problems, and ignored. They mistrust the glowing reviews they now get, and wait, dispassionately, for the backlash.

Being on the outside has made them very insular and possessive about their music. It has also given them their strength: not a resentful, we'll-show-'em sort of strength, but the satisfaction they derive from their music.

"All the business side — that really fucks you up," moans Peter. "Once you get back in the rehearsal room and there's just the four of us with instruments we're back where we started. It still hangs over you like a cloud — but once you get your instrument you're free . . ."

"You're always working to the next song," says Ian. "No matter how many songs you've done, you're always looking for the next one. Basically we play what we want. It'd be very easy for us to say: well, all these people seem to like such and such a song . . . it'd be easy to knock out another one. But we don't.

"We don't want to get diluted, really, and by staying at Factory at the moment we're free to do what we want. There's no-one restricting us or the music — or even the artwork and promotion. You get bands that are given huge advances — loans really — but what do they spend it on? What is all that money going to get? Is it going to make the music any better?"

Well, it'll buy more equipment. Whether that makes the music any better is a moot point . . . But we digress.

"Another good thing about it," says Stephen, from the heart, "is if you've got some sort of frustration, something eating you, something you perhaps couldn't talk to anybody about — you can get it out just by playing."

"The thing is, if you've got a brain," explains Peter, "obviously you want to do something with your life, or whatever. I'm sure a lot of people feel like that. Now that we've got this, we don't."

Ian disagrees: "You say that and you're taking away someone's self-respect. It's like that group — what were they called? — someone wrote a song about women at home, and they said: 'This is a song about all the women who should be out doing what they want'. That's taking away someone's self-respect."

Bernard takes up the issue: "People who don't like what they're doing either go one way or another. They get out and do something else — whether it's going off round the world or forming a group or even living the rest of their lives on the dole — and it takes a bit of courage to do that. Or they just settle down at work and just take the weight of the job on their shoulders — which also takes a lot of courage. It's terribly sad, but then there's a vast amount of people who don't even think about it. All they want is a pint every night and two weeks in Benidorm every year.

"And then I bet there are people who think we're stupid because we're going into a position where there's no security — it's not going to last us a lifetime.

"That's why we don't want to state what people should be and how they should interpret our songs, because you just can't say whether someone's right and someone's wrong. Both people can be right at the same time."

"Everyone's living in their own little world," reflects Ian. "When I was about 15 or 16 at school I used to talk with me mates and we'd say: right. As soon as we leave we'll be down in London, doing something nobody else is doing.

"Then I used to work in a factory, and I was really happy because I could daydream all day. All I had to do was push this wagon with cotton things in it up and down. But I didn't have to think. I could think about the weekend, imagine what I was going to spend me money on, which LP I was going to buy . . . You can live in your own little world."

Too true. But whichever world you choose to live in the chances are it'll sooner rather than later coincide with Joy Division's. They're here to stay.

And one more thing . . . All over Manchester the sewers have collapsed, the sewage pipes choosing the moment almost to the day to simultaneously end their century-long lifespan and fill the streets with a foul stench. But what you make of that is up to you . . .

HOW LONG CAN YOU SURVIVE ON A STUDENT GRANT?

Big items such as food and rent will gobble up most of your money.

But at least you can budget for those. It's the unexpected that will knock you sideways. Shoes do suddenly split. Alarm clocks do pack up.

Record players do cease to play. You'll need Scrooge-like planning to get through a term without getting in the red.

You might also need some help.

Unfortunately, we can't increase the size of your grant but we have put together what you could call a survival kit for students.

It might just mean the difference between breaking even and being broke.

Your Student Business Officer.

Students who are short of cash often go cap in hand to a bank manager. They tell us it's a bit like reporting to the headmaster's study.

This is why every Barclays branch near a college employs a Student Business Officer.

Student Business Officers are young men and women who are given the job of solving students' problems.

As they're young enough to appreciate what it's like struggling on a grant, you'll always get a sympathetic hearing.

They'll provide a reference when your landlady demands one. They'll chase your local authority for your cheque. They'll even lend you up to £50 until it arrives.

You don't need an appointment to see Student Business Officers. Stroll in any time the bank's open.

Barclaycard cheque guarantee.

Providing you are over 18, we'll offer you a Barclaycard the day you receive your Local Education Authority grant.

With a Barclaycard and your cheque book you can draw up to £50 a day from most banks in the U.K. And you can guarantee cheques for the same amount.

Up to 8 weeks interest-free credit.

Barclaycard is also a credit card. It allows you to buy most of the things you need when you need them and provides you with more time to pay for them. Many students use the interest-free credit period as a shrewd alternative to a loan.

The Student Cash Card.

If you don't qualify for a Barclaycard, you can apply for a Student Cash Card.

With a Cash Card and your cheque book you can walk into any of our branches and draw up to £20 a day.

No waiting for the clerk to check up on your credit. No need to show a Student Union Card. Simply hand over your cheque book, signed cheque and Student Cash Card.

A 24-hour service.

When you open your bank account you can apply immediately for a Barclaybank Card.

This means you can get instant cash from any Barclays branch with a Barclaybank machine outside. Any time of the day, any day of the year.

Borrow up to £250 when you graduate.

From the time you get your degree to the day you pick up your first salary cheque, you'll be putting your hand in your pocket. There's the deposit on a flat. A season ticket. Perhaps some new clothes.

To tide you over we'll lend you up to £250 at a special interest rate of only 2½% above base rate. Of course, you'll have to pay us back but not until you're on your feet.

First repayment is three months after you borrow the money with the rest spread over the following year.

We are the only bank to offer graduate loans on these special terms.

Free banking.

When you bank with us as a student, all your cheques, bankers orders and the statements we send you every mid-term won't cost you a penny.

You can even arrange to borrow up to £50 from us without incurring bank charges, although you will, of course, have to pay a small amount of interest.

How to go about opening an account.

To open an account at Barclays you don't have to wait until you start college. It's best to do it now so it will be ready and waiting for you when term starts.

Call in at any branch of Barclays or post the coupon. Then we'll set everything up at our branch nearest to your college for the day you start your new life.

We'll also provide our helpful booklet: 'Starting College. How to use your bank.'

*Please send me a copy of your booklet, 'Starting College. How to use your bank.'

*I would like to open an account and have all Barclays facilities waiting for me at the nearest branch† to my college. Please complete both home and college details. (BLOCK CAPITALS)

Surname (Mr/Miss)_____

Forenames in full_____

Home address_____

I shall be studying at_____

(NAME & ADDRESS OF COLLEGE OR UNIVERSITY)

Course_____ Start Date_____ Length of Course_____

Residential Address at College (if known)_____

NME2

DO NOT USE THIS COUPON LESS THAN 14 DAYS BEFORE YOU ARRIVE AT COLLEGE. †WE WILL SEND YOU THE BRANCH ADDRESS BEFORE YOUR START DATE. *DELETE IF NOT REQUIRED.

Post to: John Lawson, Barclays Bank Ltd., Juxon House, 94 St. Paul's Churchyard, London EC4M 8EH.

BARCLAYS

TAJ

"I'm goin to the river goin to sit down on the ground/I'm goin to the river goin to sit down on the ground/And let the waves of water wash my troubles down."
Mississippi Fred McDowell

TAJ Mahal is just huge man, six foot four with a build to match. He comes steaming into the lobby of London's Royal Westminster Hotel, guitar in one hand, holding two leather cases in the other like they weighed nothing, like they're paper bags in those big, solid, graceful paws.

Taj Mahal is the colour of full roast Costa Rican coffee beans, a deep dusky shade of sunsoaked brown. Check the threads. A blood-red print shirt, loose russet baggy pants, thick leather open-top sandals stitched for comfort, made for easy riding over parched earth and sand. Around his neck, a heavyweight's neck, dangles a silver bird, and he has rings on his fingers, jewellery from exotic climes and other items.

Taj Majal is sharp without trying, got a grip like a two hundred pound monkey wrench, biceps like Smokin' Joe Frazier, thighs like palm trees. His eyes dance and flash, he got big brown eyes and best of all — the hat. Today's hat was bought for Taj by his wife Inshirah in Paris; it's a dapper red beret. Perfect.

Inshirah has gone up to their room to unpack; a small child nestles around her neck and gurgles in her ear. Taj looks at them go — a proud family man. The women in Paris are something else, right? Taj leans into a Carlesberg Special and pulls on his Marlboro: "Maaan, you can see a woman at 7.30 in the morning and you just know she hasn't been up one hour, and she looks whaaat! A million dollars. But my wife, when she puts it together, mmmmhhhh, bam, right on."

I've never seen you without a hat, I say. Taj chuckles, a smokey laugh. "I like 'em. If I put on a big straw hat, then instantly I become Taj Mahal. Or if I don't wear one and anyone in the room doesn't know me, then they look for the cat with the hat and he becomes Taj Mahal, or at least they suspect that he is."

Taj Mahal was born in New York on May 17, 1942. In those days he was called Henry Fredericks, that being the name his grandfather took as birthright back in the Dutch Antilles.

"He didn't know his real name so he took that one, Fredericks, a good solid Dutch name. Me, I tried a lot of names 'cos I knew I needed a stage name. Taj Mahal fits, doesn't have any religious connotations necessarily.

"The East Indian community like it. I bin in the South Pacific and a boy came up to me, said he was a friend of the music and shook my hand. He wasn't part of the modern world, couldn't hardly speak English. But we can go round the world, be on some island and meet people who see us for what we are. It all helps, these people aren't jockeying for position."

Henry Fredericks left New York with his family to spend his formative years in Springfield, Massachusetts, leaving the urban bustle for some New England rural quiet. His background was not the expected one for a negro blues practitioner — no cotton pickin' in Georgia, no working on the tobacco plantations of Virginia and the Carolinas.

Home was peaceful, middle class, books and good conversation. Henry's father was a respected musician, a jazz arranger and a man of standing in the community. At home there was always the use of a guitar, a banjo and piano, but Mr Fredericks Senior saw to it that his son also pursued his education.

"I was raised in Massachusetts, that's where I came to consciousness. My father was a kind of philosopher. Our people were educated, both self and university, so the things that went on over my head as a child weren't open to everyone. I went to the state university and majored in animal husbandry, minored in veterinary science and agricultural economy; I was learning about animals and food.

"The agriculture and the music always went together because our people were brought into the western world to grow food. It doesn't make sense to have a natural talent and not develop it when you have the ability; music and agriculture were connected intuitively.

"The study gave me a physical outlet, got me out of the city and gave me time round animals, whereas a lot of guys were roughing it in the streets. The two things are a part of the imported African life; it would be a pity if that disappeared because people were in too much hurry to sophisticate themselves. Though the Western life has its place, the important backbone of our culture is being left behind by the computer age."

At 19 Taj Mahal diversified his academic life by playing organised music in a college band called The Electras: "Three years of soul, R&B and tunes like 'Walk Right In'. It was arranged for a dancier crowd. The twist got to college four years late so back then I was a twistin' nut. I didn't think of being a musician per se, but y'know I wanted to play.

"As popular music in the '50s shifted from Vic Damone to The Ventures, Presley, Five Satins and Doo Wop, I got an interest but I had come from a jazz background and a gospel and classical heritage. I didn't have a basis in rock.

"What got me started was I wanted to know what happened at the bottom of all this, how someone like Coleman Hawkins could appear on the scene and play *the best* R&B sax solo, I wanted to hear what was behind *that.* So I got interested at the time of a resurgence, either by calling or coincidence. I was ready to go and now . . . I'm still getting there."

IN the early '60s Mahal had graduated and was about to make some decisions. He and a friend took to the road on a job, delivering a driveaway car to San Leandro, California, his first taste of the West Coast; the experience stuck. After New York, Taj's introduction to the big city had revolved around Boston where he played in a duo with singer Jesse Kincaid, whose uncle, 12-string guitarist Fred Guerlock, happened to be a friend of Tiny Ledbetter, the legendary Huddie Ledbetter's niece. When Kincaid and Taj headed out westwards a second time, Jesse insisted that they meet up with a Los Angeles boy called Ry Cooder, who at 17 already had himself a reputation as a musical prodigy.

The teenagers sparked off their mutual yearning for the blues and a complimentary grounding in the ethnic styles of folk, country and jazz that prospered in the Delta and the deep South. So The Rising Sons were formed in 1966, the unsung and, until recently, unrecorded bastions of Los Angeles-based music that sprun out of a Mississippi melting pot and not the acid experience.

"I'd always said if things didn't work for me in LA I'd move to San Francisco, though it took me 15 years. The Risings Sons was an open-minded band; we had Gary Marker or James Thomas on bass, Kevin Kelley, a cousin of one of the Byrds on drums, or Ed Cassidy, the Spirit drummer, Jesse, me and Ry. An album was released recently (an Italian bootleg unfortunately), and it's pretty clear cut. My stuff was rougher, where the others were into harmonies and Beatles type arrangements."

Even at this early stage the results were extraordinarily defined, with Mahal's learning from the Pioneer Valley Folklore Society rubbing smooth shoulders against Cooder's exemplary technique and firsthand practise at the feet of the Rev Gary Davis. The album contains such raw delicacies as 'Diving Duck Blues', 'Got My 44', 'Giant Step', '32-30 (I Got A Little)', 'Candy Man' and the inevitabe 'Corinna' it's naive, delightful and delicious, a historic recording that belies the immaturity of the principal musicians.

DESPITE the glaringly obvious potential of this line-up, no record company took up the Rising Sons' cause: a remarkable lack of foresight that ultimately proved fruitful. Cooder departed to cement a legend with Captain Beefheart and make the Stones connection during their most productive period, Mahal to begin a solo career in earnest with Columbia and producer David Robinson.

Although he was well outside the '60s psychedelic mainstream, Mahal quickly consolidated his status as *the* new young bluesman most likely to succeed, managing to secure a steady stream of work in Bill Grahamland. His debut album featured Cooder on slide plus another excellent white guitarist in Jesse Ed Davis.

"We took our time to choose the recordings. Rubinson would call the sessions and I'd bring the cats. We were on a lot of posters and graffiti, all the Fillmore stuff, and we played with everyone that came through, Hendrix, Cream, Led Zeppelin — and they know it, they know what I've done and they've borrowed a lot of my stuff. It didn't bother me that I was playing mostly white audiences 'cos I'd been associated with the folk-blues as a performer.

"But when the first album came out people said 'What is this?!'; it was intense. In fact, I put too much tension in and I needed to relax. I got real sick after 'The Natch'l Blues', so I'd slowed down a bit when 'Giant Step/De Ole Folks At Home' came out. I also wanted to take time out to show that I was dedicated to the music, maybe set some examples for the black cats later on who might be trying to find their way in.

"As far as being an academic musician, that claim didn't bother me. I had my favourites and I had a direction that I was occasionally conscious of . . . as a result guys like Mississippi John Hurt and Sleepy John Estes began to be discovered. I was looking for what they were playing at a time when the traditional country and western or blue-grass stuff was the example used, with the exception of the Chicago blues, another style altogether."

Mahal never attained the commercial fruition that seemed likely in 1967 and, though his live album 'The Real Thing' got dressed up in a day-glo cover an' all, his independence become a most treasured personal asset.

"You get off days when you think 'I've been banging this out for 20 years and what does it amount to?', but the quality of life is where it's at. That's why I enjoyed covering the blues tunes, hoping to send those older cats 6 or 8000 dollars; it ain't much,

Recycling The Blues

MAX BELL takes a giant step with TAJ MAHAL, ethnomusicologist and eighth wonder of the world.

but I'm sure zero is a lot less.

"Another thing about 'De Ole Folks At Home'. It came at a time when the white youth musician was taking credit for using the blues. I watched everyone stealing blues licks from the old guys and never even say where they're comin' from.

"Ry Cooder, he's different. He's helped to instill a very honest relationship for the white music group, he says 'This is the music I like' and he uses a personal approach. I have a great respect for that; Ry is an honest man and I like him for that kind of reason. People imagine we're in competition, but I don't feel that way. That's the way we started out and we done shows together since; we pursue similar ideals in different ways."

"First I'm an African man/Second a black Jamaican/Third a black American" Taj Mahal, 'West Indian Revelation'.

AS the early '70s removed the previous decade's rose-tinted granny glasses, Taj Mahal found that he wasn't significantly better off than when he'd started championing the causes of the bluesmen from the '30s, '40s and '50s, an irony that leaves him remarkably free of cynicism.

"It's following suit with history. If you think of yourself as a natural resource, then it's gonna take centuries to obtain the knowledge and confidence you need to handle modern business. A lot of guys don't have that at all, which is unfortunate — but you're not going to get anywhere whinin' and worryin' about that!

"What basically got me started was that I was appalled, I couldn't understand how the rock and roll breakout was using a lot of sounds and notes from old black music which was virtually unattainable — until now, of course. If you're a connoisseur, you can find any record you want.

"It's mainly a white business and sometimes I've got very, very annoyed but . . . I could worry about it. I can never understand businessmen who want to make money messing up on something that was clear all the way. But a lot of it is that I'm independent and I say what I want. They want you to work a certain line but nobody explains it. Only a few people manage to bridge the gap between the music and the business. The ones that do, boy, I wish they'd give me a few lessons. It's not a bad life though' cos I like travelling and seeing places and fans all over the world.

"How long did it take Muddy Waters before he got it together? He made great records for years and he played for an audience that came so today, at 63, Muddy Waters can sit upfront and say 'OK, this is the lesson'. Everyone is gonna listen. They have no choice cos that's where it all came from. Still, it's taken him years to make a nice salary and call some shots. Now he's adjusted within the system he can afford a good band."

> ***"You get off days when you think 'I've been banging this out for 20 years and what does it amount to?' But the quality of life is where it's at. That's why I enjoyed covering old blues tunes — hoping to send those old cats 6 or 8,000 dollars . . ."***

TAJ Mahal's 'The Real Thing' live set signalled a crucial turning point in the man's development. Mahal has gone through the '70s utilising solely black musicians and espousing the black cause. Though the early '70s are generally remembered by white music fans as being particularly barren and fey stasis, remarkable only for the advent of glam rock, the dilution of the West Coast direction and the preponderance of tenth-rate dinosaurs from Britain's festering shores, for black musicians, particularly those working in the soul and emergent reggae fields, there was some kind of active revolution of the spirit underway that closely followed the consciousness of the '60s New Wave jazzers.

There was a maturity and elegance to be found in, say, Stevie Wonder's 'Music Of My Mind', Marvin Gaye's 'let's Get It On' and 'What's Going On' and in the work of artists as diverse as Al Green, The O'Jays, Arthur Lee, Gil Scott-Heron, Allen Toussaint and Bob Marley that was totally lost on the post-psychedelic slipstream (there are, I realise, a handful of honourable exceptions). The populist white music was generally crass in extremis, a state of affairs personified by Led Zeppelin and their ilk, bands who were quite happy to rifle and bastardise a heritage that had little to do with them.

For the black musician the idea of "roots music" became more important, not only in the JA pure reggae forms, but in the 'Back to Africa' and beyond movement. Taj Mahal's constributions to this appraisal of history and the relief of the black man's burden took on a sharper focal aspect with his soundtrack for the *Sounder* film (A Martin Ritt-directed study of racialism in the Southern plantation states) and the more modern upfront statements of Edward Lewis' *Brothers* (with Ron O'Neal), which chronicled the rise to prominence and eventual sacrifice of Malcolm X, Angela Davis and the aftermath of the Chicago and Oakland shootings when the Black Panthers strength was shown to be much more than some hep white cat's lapel button.

Admittedly, Taj Mahal was never forced to stay put in the radical political arena (he took time out to produce two straight blues albums 'Recycling The Blues And Other Related Stuff' and 'Ooh So Good 'n' Blues'), but neither was he prepared to remain fixed with the image that Columbia and later Warners had for him — as a nice, safe musical ethnicologist guaranteed to keep white folks amused and make some fat cat in Burbank richer than he already is.

SOUL music experienced its own watershed in the mid-'70s, but Taj Mahal was always capable of looking forward and drawing from the past for his inspiration. He was one of the first American negroes to recognise the power of an autonomous new music like reggae (at a time when Barry White was the norm) and was far in advance of the funk vanguard with his two space-disco sets 'Music Keeps Me Together' and 'Satisified and Tickled Too'.

Mahal seemed to have hit on some of the possiblities inherent in reggae almost by accident on the live improvisation 'You Ain't No Streetwalker Mama, Honey (But I Sure Do Love The Way You Strut Your Stuff)', and from 'Mo' Roots' onwards he has investigated the Caribbean styles with an unequalled zeal and understanding.

"If you listen to our changes you'll hear us getting ahead of what's coming. With reggae its time had come; that was a part of my culture that I hadn't put a lot of time into. As a result, I began finding out how the islands were arranged, who held the lands, what languages and music travelled through them.

"At first I didn't know a lot but as I got involved I attempted to start communicating with the people who are part of my tree and roots of growth. And discovering reggae . . . whew!! The first thing I did was a tune that never appeared called 'Ain't It Funky Now' back when I did that real dark album, 'Happy To Be Just Like I Am'. I've always been aware that you must move into new areas and really pay attention or you'll only get so far.

"It was probably a lady working for Chris Blackwell here who turned me on. She sent me a copy of The Wailers' 'Catch A Fire' and that took me out. I'd heard Desmond Dekker's 'Israelites' and Jimmy Cliff's Wonderful World' while I was in Madrid and I wanted to know how that got there 'cos I was moved. There was no information, no follow-up, no pictures even of that scene, so when I returned to San Francisco I found out."

The 'Mo' Roots' album especially saw Taj Mahal adopting the methods of JA production techniques of Marley and The Wailers while still maintaining a totally unique approach that defies copying and makes a virtue of wonder and freshness.

"Take Family Man Barrett, he's *the* bass player to me; I like to hear that rhythm pushed out, I don't just wanna *hear* it, I wanna *feel* it shake me.

"Marley? He's exceptional . . . he gets across without just singing 'baby, baby'. And then the newer people, Steel Pulse, Third World, Peter Tosh even, they can like it or lump it but Bob's opened the way, somebody has to be that one.

"See, he had the knowledge of Western music as well as Caribbean. Rastafarianism, that has its own outlook; Rasta is an outlet for a different culture . . . I understand it. If I wasn't off into my own music, I'd be investigating that more closely.

"Talking about 'Roots' music . . . to pick up a guitar and a banjo in 1960 was ahead of its time, I saw it coming and it stuck. Subsequently I've been to Jamaica on several occasions and played with some of the cats there.

"Trinidad is another bag. We always have had guys from Trini in the band; Kester 'Smitty' Smith, the drummer is from there, so's Bill Rich our bass player, Earl Lindo and Larry McDonald the keyboard player and percussionist. We've had Ghanaian drummers, guys who've played with The Stones.

"Our percussionist now Juma Santos has played with the Art Ensemble of Chicago cats on the West Coast, and then there's Robert Greenridge our steel drum man, *the* steel drum man, the best, absolute king. He has the Trini spirit, very positive. He's so knowledgeable, yet he's not afraid to learn. And he enjoys playing with us 'cos we're not afraid of steel drums as an instrument. A lot of guys might use it for effect but I'm talkin' 'bout *in the music always every time*. It's taken a while to get space for it but the tone of those pans gives us so much room."

The Greenidge sound is now absolutely fundamental to Taj Mahal music and anyone who has seen the band will testify to his consummate mastery of a fiendishly difficult instrument — Greenidge coaxes unbelievable range and texture from his kit. At times he sounds like an entire orchestra, at others a horn section, a keyboard, a guitar or and, most often, something you've never heard and can't explain at all. The steel drum itself is one of the most modern musical instruments and only came into being in 1947.

"An instrument that's 30 years old, man, think of that! That's why I like different lineups, girl singers, tubas, trombones all mixed up with the blues. Upright bass, congas, you can fit it all in; there's a million possibilities and in the end they try and stick you with one.

"Warners and me parted company because they didn't feel I had enough plantation instruments in there. Of course I've moved on; I don't want to be cramped. There's got to be thousands of people who want to hear it. Finding them is another matter which is why we've been out of the country mostly, in Europe, the South Pacific, South America, anywhere we can play and learn. This year it's Africa, East, West, the Central states.

"It's like Salsa. That didn't happen commercially, but amongst the people it *is* happening. For the business it only has a stamp and if you don't have the clique or the right figure, forget it. As the Third World gets organised, the market will widen and they'll be new popular forms."

"I'm Southbound with the hammer down." Taj Mahal.

ANOTHER artist who has shared some of Mahal's musical platforms and helped propogate a mutual pride in mature black music is Gil Scott-Heron. His erudite empathy with an essentially working class, low-rent struggle against poverty and degradation for the American black is summed up by the sentiment that 'You're under the hammer from the day you're born', a realisation that triggers off echoes from centuries of repression. For Mahal, however, the worst is past, the best to come and later for the garbage.

He's finally free of the white-dominated major business concerns and devoting the energies of The International Rhythm Band to an album that will surface on Crystal Clear, an independent San Francisco label with a small rosta and advanced recording facilities.

"Crystal Clear pay top dollar to their artists and they don't hang you up with contracts. This record is a good shot for us, we've done nine sides of direct-to-disc for the first sixty thousand, and a tape-to-disc for the regular market. The European fans have never been well serviced, but that's changed now."

Titles include 'And Who', 'Jorge Ben' (the hook line in Roderick Stewart's loathesome 'Do Ya Think I'm Sexy' has been alleged to have come from a song called 'Taj Mahal' by the Brazilian Jorge Ben), re-makes of 'Giant Step', 'You're Gonna Need Somebody On Your Bond' and 'Little Brown Dog', 'Suba Serenade', 'Reggae No.1' and 'L.O.V.E. Love'. The IRB take most credits but there is the usual augmentation with Moses Henderson, Jon Hendricks, Claudia Lennear and Merry Clayton on back-up vocals.

I put it to Mahal that it would be easy, given the talents of the band, to lapse into something more palatable for the mass market and less demanding on the intellect — straight disco for instance, or crossover, particularly as these are the areas the mass of young American blacks flock to most.

"Disco is music for a specific purpose; people wanted to dance so they simplified the soul beat. It's not for listening to entirely. It will open out though, the rock and roll era lasted a long time and people were just dancing, right? Disco . . . what is that? It's a party at someone's house, a houseparty for everyone. I like to give people the choice — listen or dance or both, but with us you don't *have* to know the new steps.

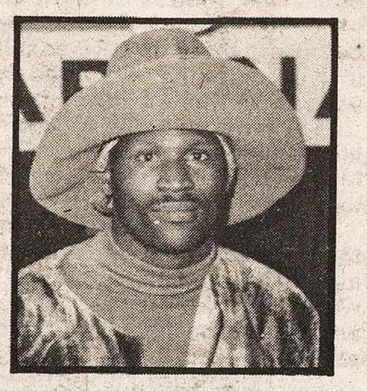
"It's the choice that broadens music. John Coltrane played jungle and rhythm and blues and it took everyone 15 years before they were ready for his change. I'm interested that jazz cats can see us and relate to it because I was a jazz boy who worked to devote myself to something that went beyond hot solos and clubs. With this band a jazzer can see it and find the rhythms; they can hear Robert and Juma and realise there's more to the music than they thought.

"The black youth culture — yeah, they have changed; youth has changed altogether. Many black kids don't know a lot of their own history which is sad, but it isn't advertised.

"There's an incredible situation after colonisation and sophistication many black people either look to the parent culture or adopted culture for guidance. Oftentimes if the music is well liked by the white community, then their communications, TV, theatre, press will pick up on it and get it in the system. So a kid will read an interview with Michael Bloomfield and he sez 'B B King' and the kid'll pick up on that.

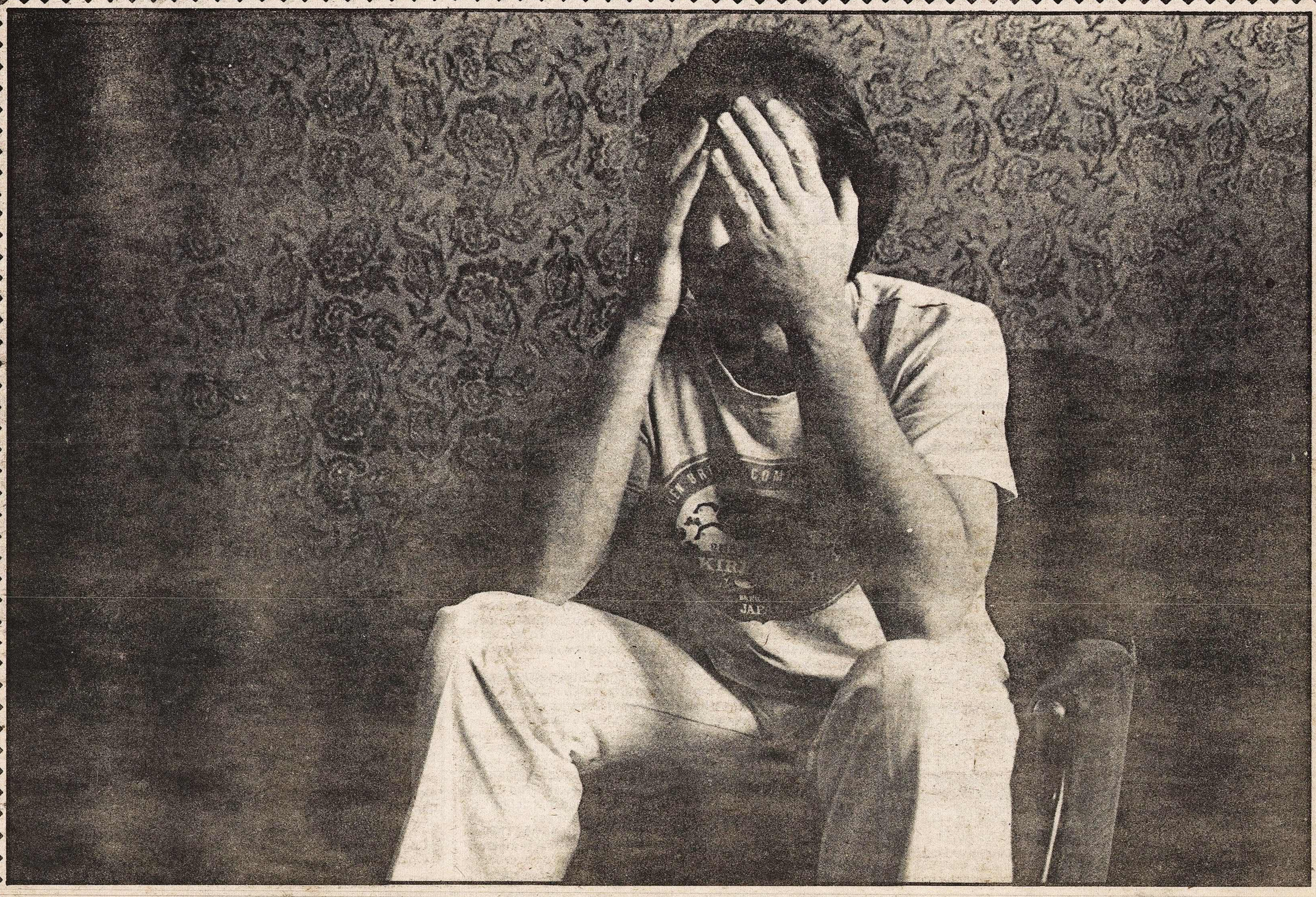
"Now that interview won't come across to a black cat, only now

Continues page 47



The changing hats of Taj Mahal: anyone for coolie chic?

Pic: Pennie Smith



Pic: Stevenson

RY

"Me and my wife,
Went all over town,
And everywhere we went,
The people turned us down,
Lord, in a bourgeois town,
In a bourgeois town.
Got the bourgeois blues,
Gonna spread the news
All around."

IT'S A BOURGEOIS town alright. Not that it's likely Leadbelly had ever heard of the place when he wrote those words. Nor would Ry Cooder have been fully aware of the irony involved in playing that song at the Cambridge folk festival — a dull and time-trapped affair that takes place in the same place at the same time every year for the last fifteen in that inviolate preserve of the English middle class.

American guitarist Ry Cooder has come to Cambridge as part of a brisk solo European tour. He travels light: himself, his guitar, his mandolin, and his repertoire. But he travels reluctantly.

He would rather not be in Cambridge, where the organisers of the folk festival have utterly misjudged the nature of Cooder's audience, putting him on in the smaller of the two marquees, surrounded by real ale and paraphernalia stalls, while elsewhere in the large marquee Rockin' Dopsie and his Cajun Twisters play their loose zydeco shuffle.

He shrugs his shoulders and resigns himself, plying the boozy crowd with tales of how Billy the Kid's son beat his father's reputation, and how Sleepy John Estes got tear-gassed one time in Washington.

Washington DC was the town that Leadbelly wrote 'The Bourgeois Blues' about — a long time before it became the Chocolate City of the Parliament song. But the underlying emotional experience of Huddie Ledbetter's words has not lost it's relevance with age.

That's just one facet of Ry Cooder's reading of the folk music and folk mythology of America's ethnic population from the birth of the blues to the death of Martin Luther King. The songs he mines from this vein can apply as richly and poignantly to the present as they did to the past. From matters of the heart — which never really change and which the blues has always spoken the most frankly about — to matters of society, which, beneath the surface, changes very slowly. From 'Married Man's A Fool' to 'Mexican Divorce' to 'Denomination Blues' to 'How Can A Poor Man Stand Such Times And Live?', with it's verses about grocery bills that makes you feel like making your will and about *"officers that kill without cause, and then complain about the funny laws."*

But when people talk about Ry Cooder the lyrics are not something they often mention. They tend instead — and not without good reason — to harp on about the consumate taste and integrity of this musician's musician, and the bitter, plaintive bottleneck guitar style he has developed over the years, brought home with electrifying force on such cuts as Jagger's 'Memo From Turner', Randy Newman's 'Let's Burn Down The Cornfield' and Cooder's own version of 'Dark End Of The Street'. Not to mention — as people usually do — the fact that Ry Cooder has played an active part in, at one time or another, the music of Captain Beefheart, Randy Newman, The Rolling Stones and Little Feat. Beat that for a track record.

HE WEARS THIS CLOAK of praise and awe with a good deal of reluctance, largely ignoring the rewards such as respectful pedigree could very easily bring in the highly paid West Coast session man circles.

A tall, well-built man just turned 30 with a voice like James Stewart, his big frame rests awkwardly in the comparatively small armchair of his hotel lounge, shifting from slouch to hunch, as his record company's press relations persons anxiously flap around him.

He was born and raised in west Los Angeles, Santa Monica they call it, where he still lives. He began to play the guitar at the age of four, after his father taught him some rudimentary fingering.

Growing up in Los Angeles in the '50s allowed for exposure, via the many and disparate local radio stations, to a wide bandspread of music: genuine hillbilly from the Rocky mountains, the popular dance band sound of the day, gospel harmony, and seminal rhythm and blues on the L.A.—based Aladdin, Modern and Speciality labels.

"Now it's all conglomerated into one thing," he explains, more matter-of-factly than sadly. "The '60s were still good, but in 1968 or so things began to homogenise pretty drastically. In the '50s the radio was an available source of lots of different things, and I just always spent an awful lotta time listening to stuff, instead of playing baseball or whatever, both on the radio and by going into record stores and asking people questions. 'What is this?' . . . 'Let me hear that?' . . . Just curious, y'know, like anybody would be, who likes music."

But Cooder was more than just curious. When the so-called folk boom hit America in the early '60s he eschewed the po-faced campfire balladeering of the likes of Pete Seeger and dug down deeper to the Southern blues bedrock of Mississippi John Hurt, Skip James and Sleepy John Estes. He would rather drink muddy water than walk in Woody Guthrie's shoes.

"I'd listen to those records and say well this man certainly can't exist in the world as we know it! And it turned out he did, he just happened to be in a different place that's all. That's a lucky thing because in those days it was still possible to hear of those people, then of course they all started dying. Now you've got practically nobody left who's living that way and playing that way.

"So I came up on the tail end of it you might say — a little blossoming forth of some people who weren't quite dead yet. Mississippi John Hurt, a few people like that. Without seeing them it would have been hard for me to learn the instrument.

"These people would come into town and I would go see 'em at the folk clubs and coffee houses. I was very aggressive, and I was a good learner. I was fast, y'see. A guy would play once and I would know what it was, so I would never bother those guys, I wouldn't abuse them. I would say: 'if you have a minute, let me see how you did that.' I'd heard the record so I knew how it should sound; I just needed to see how it looked. Like a good student.

"But musicians — seems to have been always my experience — are quite willing, or at least happy to say: 'well sure, kid, here look.' I would, if somebody asked me."

Cooder, however, isn't exactly chewing flies in the shade of a Cypress tree out in some Southern backwater waiting for an eager kid to come along and save his art from extinction.

He's in the rather unique position of having recorded seven (eight if you count the one rather patchy live outing) albums of painstaking and emotive music, drawing on the river of American blues experience — its source the country blues, its tributary the Church, its delta the uptown R&B sounds of the late '50s/early '60s — and combined with folk styles learnt in Texas, Mexico, Hawaii and The Bahamas.

Unlike almost any other white musician you care to name (and a few black ones too) who have drawn heavily on the blues, Cooder neither plagiarises, nor bastardises nor gives reverent, lifeless retreads of someone else's glories. The music is alive and undiminished in his hands.

What's even more striking about his position is the amount of people he can reach with it — especially after 'Bop Till You Drop', his latest release and the most contemporary distillation of his influences yet.

"I have the good fortune, y'see, to do what I do on a large record label," he explains, ever self-effacing. "That's the main thing. If I did it on a little label no-one would pay a bit of attention. But I've been lucky to grease by with some stuff that normally wouldn't be a part of any label's roster.

"Especially nowadays. Which is why now it's important for me to try to, like, temper the thing a little bit. Because now things have changed. No question about that. The radio plays a large part in it; what they will play, what they won't play . . . 20, maybe 25 records at any given time."

Now this is a surprise. Cooder has never come across as a person who has to heed the quotas of the industry.

After all, he has a sufficiently ardent following to enable him to make, at least, enough from one record to pay for the next. I wonder if his relations with the Brothers Warner — and particularly with A&R chief Lenny Waronker who has produced many of his albums — were still cordial?

"I hope so. My God, we must have a good relationship. No, we do. I think that they've been very good to me — even if they've ignored me at least they haven't fired me. They didn't always ignore me either. You come up and you go down and you never know. This new thing has potential — for everybody — and that's important. Everybody should be able to do their job. I don't want people to think of me as unmarketable — y'know what I mean? — and weird and eccentric. Because then you're in a bad position. You're unable to work. And that would be a big mistake."

BETWEEN the ages of 18 and 23, roughly co-inciding with the year's '65 to '70, Ry Cooder carved his name in legend.

At a club called the Ash Grove in Los Angeles one night he ran into a young singer and guitarist who shared his fascination with the country blues and went by the name of Taj Mahal.

"He had nothing to do and I had nothing to do so we said let's make a blues group. Fine, whatever that is . . . Turned out the group wasn't any good. But the idea was good, see, so he went on to make his records, and I sorta did the same in another direction."

This stillborn venture was The Rising Sons, and it was while the two prime movers of the group were out earning grocery money that Cooder first encountered Don Van Vliet — then, so the story

...And Related Stuff

PAUL RAMBALI goes into the purple valley with RY COODER, ethnomusicologist and all round good guy.

goes, fresh up from communing with the rattlesnakes in the Mojave desert.

"There used to be a carnival every year for teenage people who were being sold things," says Cooder, allowing himself a moment of dry cynicism. "Cars, guitars, fried chicken, shoes, everything. Me and Taj were there demonstrating Martin guitars, and Beefheart was there too. That's how I met him."

Again the blues was the common ground. The two got to know each other through visits to the rented Hollywood house where Beefheart and his band were trying to get in shape to record an album. Cooder helped organise and record that album, Beefheart's first, the landmark 'Safe As Milk', which since The Rising Sons' recordings was never to see the ink of a release sheet, served as Cooder's introduction to a largely disinterested record buying public.

"That was a real formative time," he reflects. "People were starting up then. You had The Byrds and The Doors getting started and . . ." He allows himself another moment of dry cynicism. "The business began to get in gear, y'know what I mean?"

The years that followed found Cooder submerged in the role of the sideman, working most prominently on Randy Newman's early albums, "Creates Something New Under The Sun" and the brilliant '12 Songs', and on Jack Nitzche's soundtracks to the films *Candy* and *Performance* (a relationship renewed last year for Paul Schrader's *Blue Collar* — which incidentally re-united Cooder with Beefheart and with Jesse Ed Davis, whom he had played with on Taj Mahal's first album. The *Blue Collar* sessions also brought Cooder together with 'Bop Till You Drop' bassist Tim Drummond, who has the distinction of being the first white member of the James Brown band!)

But it was, inevitably, Cooder's work with the Stones that sealed the legend. The Stones became aware of the existence of the world's premier electric bottleneck guitarist via his work with Newman and Nitzche. The musical period that ensued is one that Cooder is notoriously loathe to recollect. Some contend that it was he who originated the riffs to 'Honky Tonk Women' during a series of jams with the band; certainly he haunts the music on 'Let It Bleed', and is credited with haunting bottleneck on 'Sticky Fingers'.

Whatever the details, it's this man's belief that Cooder, along with the late Gram Parsons, served to *inspire* the last great music the Stones ever made: that of the 'Let It Bleed', 'Sticky Fingers' and 'Exile' era.

> ***"You come up and you go down and you never know. Everybody should be able to do their job. I don't want people to think of me as unmarketable — y'know, weird and eccentric. Because then you're in a bad position, you're unable to work."***

IN the year that began this decade two records were released that introduced virtually the only truly transcendant music that was to be made in America this side of the trash aesthetic for the next half dozen years. Ry Cooder played on both of them. They were: his first solo album; and the first Little Feat album.

At a stroke, they moved the legacy of the blues out of the hands of the turgid boogie purveyors (from southern fried to heavy metal) and into the hands of people sensitive to the deeper graces involved. Any damn fool can play a 12-bar. Eric Clapton plays 12-bars. Takes a whole lot more to play a blues.

This is not the place to record the lyrical and often surreal adventures Little Feat were to have in this respect. But mention ought to be made of the low-down barrel-house medley of Howlin Wolf's '44 Blues' and 'How Many More Years' that opened the second side of Feat's first elpee, and to which Cooder added some of his most blistering bottleneck.

Cooder's first album, called simply 'Ry Cooder', comprised a spellbinding selection of what mostly obscure country blues from the '20s and '30s.

The arrangements were either traditional or else tailored to suit the small funky band nucleus that endured through his following four albums: Milt Holland and Jim Keltner (percussion), Chris Ethridge (bass) and Jim Dickinson (piano).

The images generated went past stuffy academia, past dewy-eyed nostalgia, to touch on the core of a downtrodden people's strength; the very thing that prevents their pain turning to desperation.

Subsequently Cooder has simply repeated and expanded this format, taking old blues and adding rhythm, delving into gospel and R&B and other folk forms, and allowing sheer good taste to shape it all. Bear in mind that Cooder's music, beyond his guitar technique and his sense of arrangements, is not his music at all. It's the songs he chooses to play.

And a good reflection of what those songs portray might be the covers to the albums wherein Cooder often seems caught in some sort of predicament, just as the protagonists of the songs find themselves confounded and confused. He was stranded on a dry desert lake with an old trailer caravan on 'Ry Cooder', stranded on a '40s film set with his hood down and a flat tyre on 'Into The Purple Valley'; looking like he's about to be sick on 'Paradise And Lunch' . . .

"Well," he demurs, "I make faces all the time . . . that's just the nature of being photographed, I guess.

"But fortunately it's possible to derive that from the covers. You hope that you have some kimd of picture that will go together with the music, but if you set out to do that you would probably never make it — you would end up with a cartoon all the time.

"That's a funny thing about record covers though, 'cause I've always done 'em myself. I figure if you have some sensibility about the music you should also have some sensibility about the way it should look — rather than deliver it to some guy who's a graphic artist and doesn't even know what you've done."

To get to the crux of this line of interrogation, I bite my lip and ask if he would agree that he has a wry sense of humour?

"Yeah, those tunes have . . . That was very original.

"But, yeah, those songs have that quality . . . Real life. Talking about everyday experiences with a kind of insight to them. The humour is there in order to pull through whatever it takes; in order to sit back and look at it.

"Black people have always had that quality. In order to keep on living you have to laugh, you can't let it get you down. You have to have two things: humour, and some kind of faith, basically. And when the two come together, as they often do in the music of these people, why, then you've got, I think, strong material.

"If there's any element like that it gives it a content that I can approach and arrange somehow and play upon, but the song will still be there and it'll be strong.

"That's most of the time. I mean a tune like 'Little Sister' is just a dumb song, but it's a fun song. You can't be heavy all the time — it can be boring you know."

Striking a balance between the light and the serious is not a problem though. The problem, it emerges, is actually finding the material . . .

"Songs like that aren't just everywhere in the world. They're under rocks is basically where they are.

"You have to have your ears open. I look everywhere. I buy records, I ask people, 'heard anything good?' or I wake up in the middle of the night with a song. That's when the good stuff comes, 'cause that's when your mind is free to work and it goes through that rollodex up there and whump! There's one that you hadn't thought of before.

"Driving is great way too. I go on long driving trips sometimes just so I can think of arrangements, anyhow, then I think of a song I'd like to do 'em off."

IN 1976 Cooder broke with the pattern he'd established with his previous four albums to record 'Chicken Skin Music', bringing to the fore the more rarified ethnic influences he'd absorbed from Tex-Mex music of southern Texas and, more recently, from Hawaiian musicians Atts Isaacs and Gabby Pahinui — whom he discovered after his wife brought back one of their albums from a vacation in Hawaii.

Cooder drew great inspiration from Pahinui, as he had before from the Bahamian folk guitarist Joseph Spence. One of Spence's tunes, 'Great Dreams From Heaven', turned up on 'Purple Valley' and two more were later to appear on 'Jazz'.

"He plays guitar in this weird style and sings in this very gruff voice. He's an unusual person, you'd have to say a genius in a way, at twisting things; at taking a song and screwing it up so amazingly, rhythmically and with his playing, that it's hardly recognisable anymore. This apparently is the way he and his family have always treated music. It wasn't just something you repeated, it was something you played with and had fun and fooled with somehow."

And from that the Cooderphile should have no trouble deducing why their hero regards Spence so highly.

"At a certain point Spence went to the United States — in the '20s or '30s I guess — and was in a travelling vaudeville show where he learned a lot about music. Then he went back to The Bahamas and became a stone masic. He's about 75 now and he's not too well, but I go down and see him once in a while and make sure he's okay."

Spence emerges through Cooder's words as a stubborn old rascal. The last of a breed of one and proud of it too.

"The kids down there they listen to the radio and what they hear is Salsa and rock'n'roll. So you hear a lotta guitar players down there but it's certainly not anything like Spence does, because what he does is very hard to do and to a kid in a ghetto — which you have down there — wanting to cast off any semblance of that poor life, why, to play like that would be pointless. Too bad.

"But it's true all over the world," he muses, revealing, not for the first time in this interview, a keen understanding of the relationship between music and culture.

"It's true in Hawaii, and the same thing happens in South Texas with the Mexican kids. They don't wanna play accordian, they wanna play rock. The black kids in the States are already playing rock, course, so they don't even think about playing blues. So little by little, all those indigenous type local things get eaten up, and disappear. That's what happens I guess. Too bad. I can't stop it, right. I mean what I can do?"

Beyond what he already does, very little. This is the modern world, you don't know? And it comes as a modest surprise to find Cooder, whose music is rooted in the past, squaring up, a bit sadly perhaps but still squaring up, to the present facts of musical life. Both in the above aspect and in his frankness about the reasons for making a more contemporary album this time out.

Hold it. Is his music so firmly rooted in the past? Bear with us a moment and listen to him talking about the cover of 'Chicken Skin Music' . . .

"A man I know painted that. He's a ceramicist and he paints these scenes, similar to that, but with a lotta different variations. When I saw his work I realised that it was exactly what I had been doing. He had been taking the Mexican myths and folk images and making these weird things happen — 'cause the geometry of that cover is very complicated, much more so than a traditional Mexican painting would be, and they certainly wouldn't paint that image of the lady and the skeleton.

"What he had done was kinda what I thought I was doing in taking a form and bending it a little bit.

"Y'see, rhythm and blues is basically what I've concentrated on working on my guitar style as a rhythm and blues style.

People don't often see it that way but the Mexican stuff was rhythm and blues, only with Mexicans! I got an idea to try and make R&B with those guys — it was a weird idea but I thought it might work out . . ."

IT worked out fine to this pair of ears. But relations between Cooder and his Chicken Skin Band were eventually soured when, just prior to a second European jaunt in '76 the Tex-Mex musicians decided to demand a pay rise over and above the union rates.

Not being a man of great patience where the foibles of others are involved, and probably a little bit hurt as well, he abandoned the project there and then.

Left high and dry by this development, Cooder found himself making an album with Joseph Byrd, an eccentric West Coast musical 'experimenter' responsible for an album in the '60s called 'The United Stated Of America' whose odd blend of electronics and parody sounds suspiciously like The Residents. Byrd arranged and produced an album of traditional jazz music recast in different traditional jazz styles, and titled, simply, 'Jazz'.

"Jazz' I don't even count," spits Cooder, like he has had a bad taste in his mouth all of a sudden. "That was a squirelly thing. It was like: 'Oh. What in the world am I gonna do now?' Let's do this. 'Oh, okay.' I liked making it, although I don't think it's something I should ever do again.

"But I learned a lot. I played things that I had never played before and that's always good. The group is good. The Spence stuff is good, that I like, that to me was strong, had a kind of flair to it. But as a record it's a little bit off. It's not my timing, it's not my feeling for tempos and textures . . ."

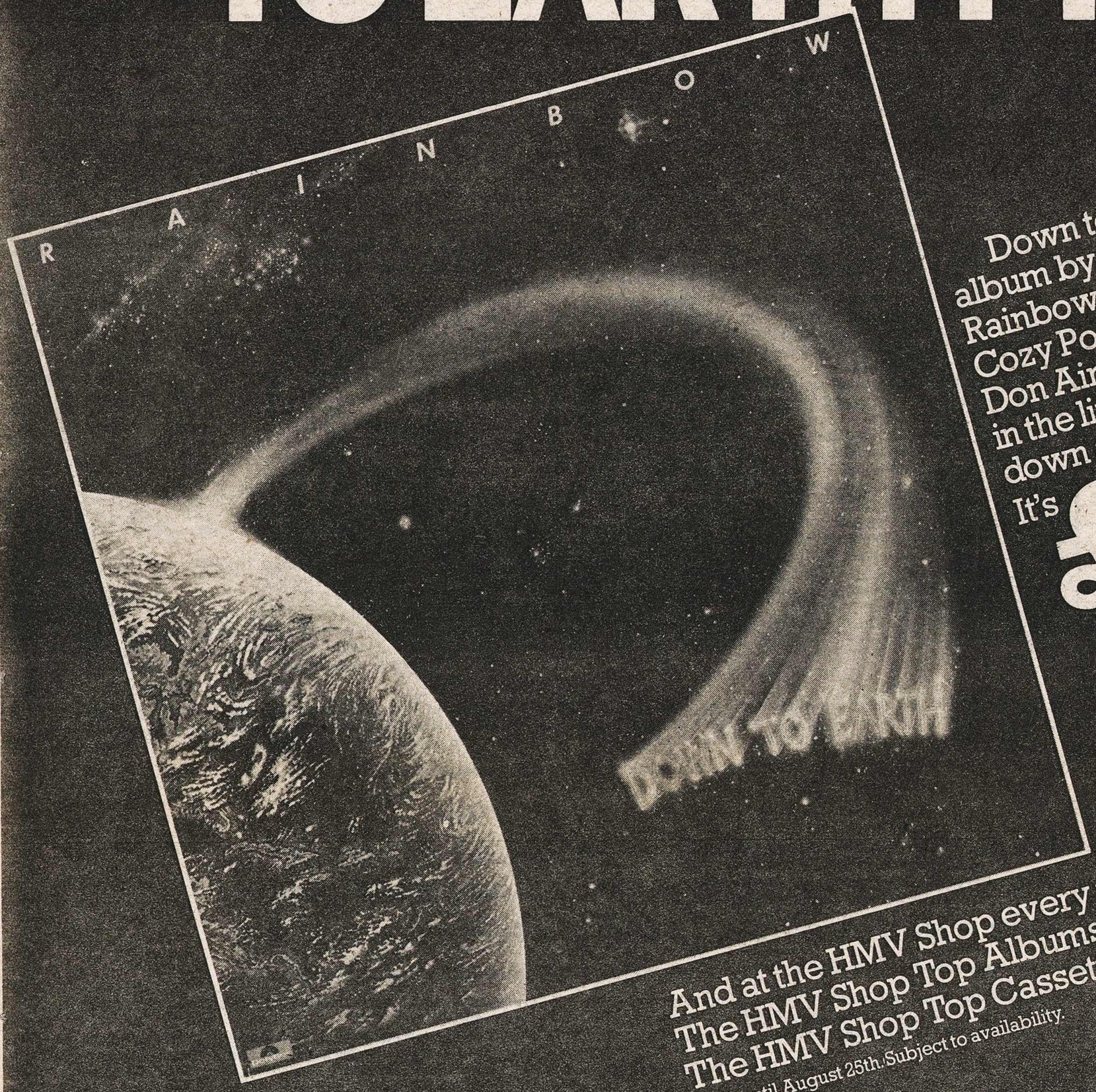
In the light of some minor misunderstandings he encountered over the cover of 'Chicken Skin Music', I wonder if he had any trouble over the version of 'Shine' on the album, a 'black-face' song that might easily be taken the wrong way.

"That was a song some people — some white people — said I was going to come under fire for. I said not if you listen to the words. None of the musicians obiected to it. They knew it was a

Continues page 47

The changing hands of Ry Cooder: they also play guitar.

RAINBOW AT A DOWN TO EARTH PRICE.



Down to Earth, the new album by Ritchie Blackmore's Rainbow, which includes Cozy Powell, Roger Glover, Don Airey and Graham Bonnet in the line up, has been brought down at all HMV Shops.

It's **£1 off** list price, NOW.

And at the HMV Shop every week:
The HMV Shop Top Albums up to **£1.50 off** list price.
The HMV Shop Top Cassettes at **70p off** list price.

Valid until August 25th. Subject to availability.

the HMV shop

363 Oxford Street, London W.1. (next to Bond Street tube)

Bedford, Birmingham, Bradford, Brighton, Bristol, Coventry, Derby, Edinburgh, Enfield, Exeter, Glasgow, Gloucester, Gravesend, Holloway, Hull, Kingston, Leeds, Leicester, Lewisham, Liverpool, Luton, Manchester, Newcastle, Nottingham, Notting Hill Gate, Plymouth, Portsmouth, Southampton, Stockton, Stratford, Sunderland, Sutton, Swansea, Wolverhampton

Singles at 80p until August 25th **Singles at 80p** *until August 25th* **Singles at 80p** *until August 25th* **Singles at 80p** *until August 25th* **Singles at 80p** *until August 25th*

STOP PRESS: SPECIAL ZEPPELIN OFFERS AT ALL HMV SHOPS NOW!

ALBUMS

They Were So Much Older Then

LED ZEPPELIN
In Through The Out Door ***(Swansong)***

Three long years has it been? Let's me see now. Ah, yes 'Presence', released in April 1976, was the last shot of new Led Zeppelin music and then — well, there was that dreadful live album to tie in with that dreadful film and a most decidedly star-crossed American tour in '77 punctured by all manner of nasty rumours, one exceptionally ugly fight purportedly involving one of Bill Graham's employee and several Zep figures, and then suddenly curtailed with the tragic death of Robert Plant's 5 year-old son.

And after that. . .Well, nothing at all really. A slew of rumours concerning a Zeppelin split centering around Plant who locked himself away in seclusion for at least a year. Page, meanwhile, stoically attempted to scotch the split rumours with a few interviews not long after the tragic affair, but, after this stroke of diplomacy, he too retreated into seclusion.

By this time, mark you, the new wave had swept in, placing the old school under very heavy manners. Of their peer groups, The Rolling Stones responded by knocking out 'Some Girls', their best album since 'Exile'. Meanwhile The Who made a decent album with 'Who Are You' and subsequently having had to face up to their own tragedy with the death of Keith Moon, have come out fighting manfully again, earning due respect.

Led Zeppelin have, however, as Chris Salewicz informed Page in last week's interview, become the numero uno brickbat boys for new wave contempt. Unlike the Stones and The Who, they never really influenced any contemporary bands beyond the reactionary heavy metal combos. Their whole mode of performance — three hours of mega-pulverisation replete with the obligatory endless drum solos, Plant's narcissistic preening, and self-indulgence from all quarters — showed them off to be the ultimate antithesis of the new wave's brusque, punchy relevant songs bereft of empty displays of virtuosity. Their absence from the scene these past three years hasn't, except for rabid Zeppelin diehards, really caused them to be missed at all. Or so one would have imagined.

Zeppelin's sudden burst of activity has centered around two Knebworth performances and the release of this album. It has galvanised a vast army of staunch Zep supporters: approximately quarter of a million at Knebworth last Saturday, and probably the same turn out this weekend. Zep power is not to be underrated.

'In Through The Out Door' signifies, in Jimmy Page's words, "the hardest way to get back in". Fortunately for Zep fans, the album isn't the outright turkey that many of us cynics had expected. It takes care of business with tracks like the opening 'In The Evening' and its veritable bone-crusher of a riff. A sprinkling of ethereal synthesised fairy dust, a typical angst-ridden croon from Plant and then the ensemble crash down on the riff, which isn't dissimilar to 'Physical Grafitti's' 'Sick Again'. And yet, just as the riff is drawn out and made more expansive, so the embellishments, in particular John Paul Jones' synthesiser textures, make the thrust of the music more grandiose.

'Southbound Suarez', the next track, is another out and out rocker. The song itself is basically inconsequential, but somehow the band draw forth an impressive amount of full throttle rock action from its flimsy constituents.

'Fool In The Rain' is where the album starts to really break new ground. Again dominated by a rollicking piano riff, the song is structurally a reshaping of 'La Bamba' into a surprisingly effective and invigorating calypso shuffle. Jones' piano is almost unbearably catchy, whilst Bonham's drumming — up until this point simply perfunctory in classic 'Bonzo' manner — provides some amazing twisting and twirling. Page himself plays some great lead, and Plant delivers a vocal tour de force. No sniggers, please, until you've heard this.

Unfortunately after this highlight, the side-closer, a rockabilly thump-up entitled 'Hot Dog', is shockingly lame. Masters of the kamikaze sledgehammer KO Zeppelin may still be, but this style of spry, nibble-fingered, loose-limbed rock'n'roll is definitely not their cup of meat. Jones plays all the right notes, sure, but his technique is literally too heavy-handed to cut it, whilst Bonham thrashes when he should swing and Page's solo is merely an exercise in clumsy country picking. As a result, Plant's vocals are held down by the sheer weight of his fellows' contributions.

Side two's main success is the extended 'Carouselambra'. Like 'Fool In The Rain', it proves conclusively that Zeppelin are at their strongest when working on new and more expansive territory. The track could be likened to a cross between 'Trampled Underfoot', and 'Archilles' Last Stand', although in terms of actual musical structure that parallel is pretty facile. A sprightly, juddering intro, again paced by Jones' excellent synthesiser work, sets the pace and is backed by Bonham's kickstart drumming and juxtaposed against Page's synthesised and straightforward guitars.

'All My Love' follows, a baroque effort with Plant waxing poetic over Jones' synthesiser orchestra and some highly effective Page soloing — deft, shimmering and the perfect complement to the song's mood.

Finally, Jones' sythesised strings open 'I'm Gonna Crawl', and constantly threaten to overpower the slow blues form of the song. Page's solo is right to the point, but Plant's vocals need something less polite to make for anything more than a merely agreeable performance. 'The Thrill Is Gone' it ain't, however, although it's a forceful performance nonetheless.

And that's yer lot, Zep fans. Frankly I came in off the lam fully expecting to drive the stake through the heart of an ailing behemoth, but 'In Through The Out Door' is no epitaph. When it's bad, as in the downright clumsy 'Hot Dog, it's very bad, but when it shines, it does so brightly enough. But what really impresses is the fact that its most adventurous tracks are easily the best. That can only be proof of a real sense of optimism currently afoot in the Zep camp. Certainly, the ensemble has never played better, and any animosities that may or may not have once lurked in the vicinity seem to have been banished from these sessions.

It only remains to advise the gentlemen involved to get back on the road and really start working at being a band again. Three year stretches of indolence are simply not on in rock and roll terms. More to the point, there are potential points of departure on this album that deserve following through. The doctor orders a period of intensive activity.

Nick Kent

Bet you lot couldn't last three years doing sweet f.a
Pic. Pennie Smith

Up yer Bum, y'old bastard!

They're Younger Than That Now

ANGELIC UPSTARTS
Teenage Warning ***(Warner Brothers)***

Newcastle's Upstarts are already, for obvious and not so obvious reasons, being prepared by the vulture voyeurs as the successors to Sham. I'm not sure what that means. I suppose it means that because of appearance, anthemic noise, naive determination and the violent impulses of their crass visions they're set to attract similar sorts of publicity-soaked fans, and thus to adopt the lethal mantle of the voice of the hairless confused.

Such thoughts are a sad indication of the way factions and labels have unfortunately established themselves, and how spitefully bigoted people can be. The problems of greatest concern to Angelic Upstarts in the coming months will not be how to expand and extend their music, but how to control the indulgent, ignorant fervour that is likely to greet it. Jimmy Pursey's career as Personality has been crushed, or at least redirected and compromised, by the unprecedented interference of thugs who took their vague indentification with Pursey's frail and hopeful philosophies to ludicrous and disturbing depths. The Angelic Upstarts have it in them to be the pop group the Damned never were. But they won't be given a chance.

The Upstarts, a bunch of apparently illiterate and petulent Geordie hooligans, have dropped into a position where they could well be forced to confront the danger, with little outside help or compassion.

But, for now, stupidly avoiding the issue, what must be done is to celebrate the release of their debut album on Warners after the illustrative JP Production fracas. It's cuddly, with a few pin pricks of frustration. 'Teenage Warning' is the audacious, frantic, Pursey-produced work of four youngsters from the North East whose fate of dockyard, dole and premature drunken middle age has been temporarily halted.
I don't expect I'll play it many times, but it's good to have around.

There are 12 fun, energetic and explosive punk metal expressions here that have been blasted out of confusion and frustration with unexpected consistency and effective crudity by people who still seem shocked that they have found a way to vent their feelings.

Tradition has it that this is the Upstarts' one burst. From here on they're destined to go the way of Slaughter And The Dogs or Eater or The Damned or, of course, Sham 69.

The fate of such groups has always been all but certain, because of limitations and immaturity.

These groups though, do leave behind records, made so affectionately and convincingly, that are at worst atrociously bad-good and at best raucously lovable and, in a tritschy way, timeless.

This is a classic of the genre.

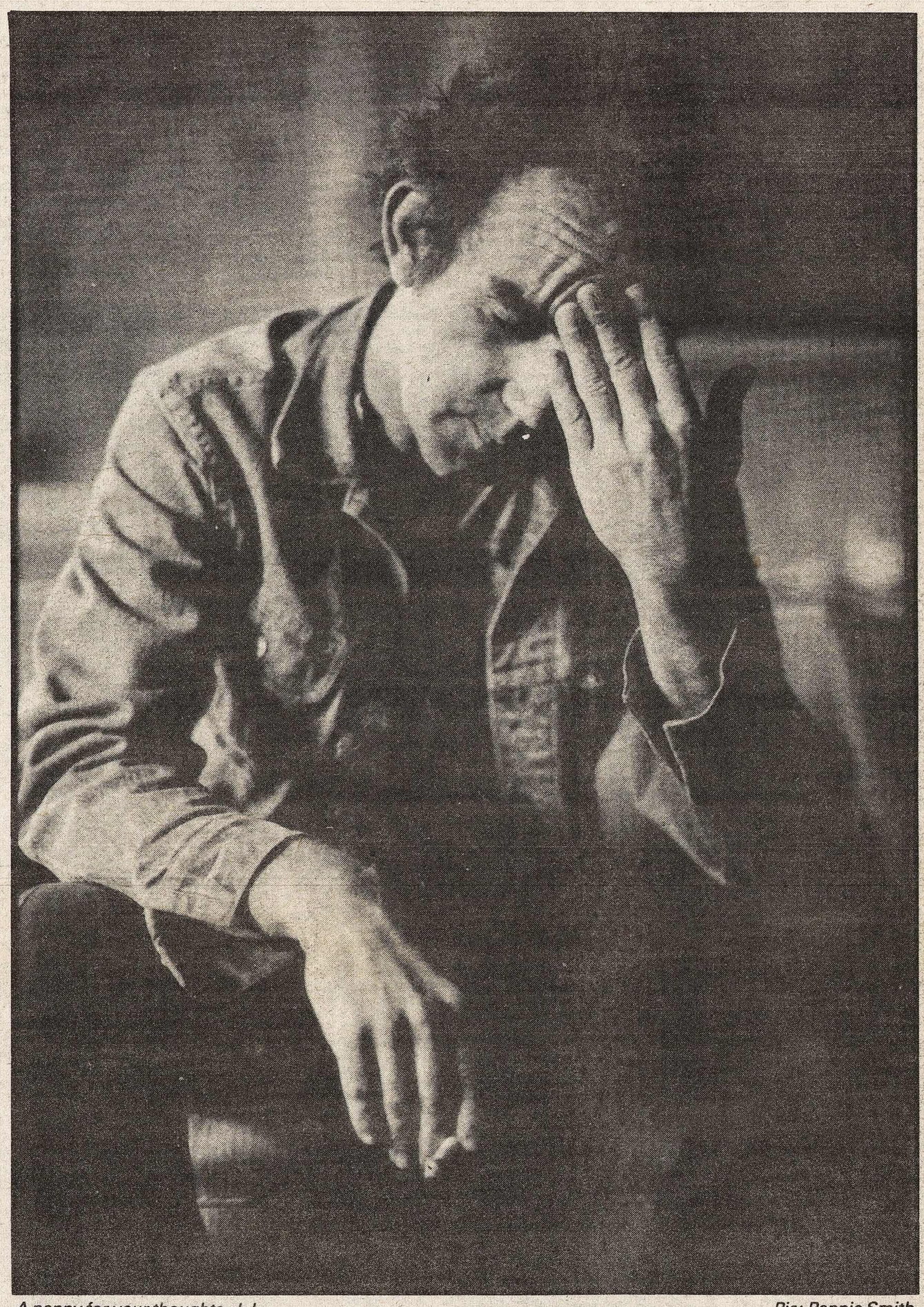
Cheaply packaged, excrutiatingly but proudly designed, it contains five pulp gems that place it many rungs higher than the Eater or Dogs bursts, and only just below the Damned debut. The ultimate masters of the genre, Clash and Sex Pistols, are credited as 'inspiration' — along with the Northumbria Police.

In many ways the album is something like that which Sham would have made if they were less Pursey-dominated and directed — a record of urgent unity. There is no outstanding individual like Pursey, in the group, and Pursey's production seems to exaggerate all the Pistols/Clash aspects to splendid proportions. This is predictable, punk-condensed heavy metal without the parody of the Pistols, the imagination of the Clash, the starstruck indulgence of Slaughter, the comedy of The Damned or the slippiness of UK Subs. The purest late '70s punk rock, in fact: excitable, blank songs that snap leave me alone, moan about the problems of young life, loathe the police, mock students, scream at the kids to be united, and advocate a sensible form of anarchy. Dedicated to their mums and dads, and put together with the passionate feeling that it is the most adventurous, brave, important and poetic music of its time. What do you say? What can you do?

Not the greatest listening experience, but I had great fun reviewing it, and in years to come it will no doubt say one hell of a lot about the times when it was made. Love them, but don't abuse them!!

Paul Morley

J.J.: A REST IS AS GOOD AS A CHANGE



A penny for your thoughts, J.J. *Pic: Pennie Smith*

J.J. CALE
5 *(Shelter)*

It's the simple things in life that tend to please most and Jean Jacques Cale is the undisputed king of simple, twitching country workman white blues back where I come from.

Indeed, if they handed out diplomas for understatement then ole J.J. would be first in line for his doctorate. It's taken him ten years to make five albums (and '5' is the long-awaited follow-up to the spirit of '76 'Troubadour' set) and none of them has veered one iota off the man's chosen course.

Obviously only a genius artesan could continue to construct interesting garments by unravelling the same piece of cloth and never need to alter the cut or update the style. J.J. is such a genius; he's no fashion, he doesn't attempt to be *in* or *out*, instead he's quite happy to be your favourite boots, your most comfortable chair, your oldest friend. When depression or an uncontrollable fit of despair set in, you can place confidence in Cale for whom no depth remains unplumbed and no height unscaled. His music is a panacea for the relief of all manner of ill humours.

So let's about turn and suggest that his modus operandi is not, after all, so simple, but rather deceptively sophisticated. His strengths are undervalued; either he's 'laid back' (a nonsensical solipsism); or his songs are 'samey' (inability to maximise the aural function); or he's obsessed (so was the protagonist in Wild Bill's famous sonnets).

The Oklahoma sound is Cale's chosen forte, and within its broad confines the man is infinitely profound. Cale is on form writing about female sexuality, a subject close to his heart, and the results in 'Mona' and 'Sensitive Kind' are exciting both erotically and emotionally. This ability to produce an emotional response, for me, places him several rungs over a hardened old misogynist like Dylan and street corners ahead of the Springsteen school of neo-metaphysical hokum. Spare us 'singer songwriters' who make an inflated living by processing second hand experiences and dressing them up as some kind of poetry. Yuk, yuk.

'5''s opening 'Thirteen Days' is one area where Cale scores over the practitioners of road songs. He transcends the passive idea of listening just by being conversational, honest (*'Thirteen days and life to go'*) and rude. He details everything that keeps him amused whether it be Georgia peaches' jeans (and getting into same), or the pleasures of cigarettes, coffee, reefers and booze.

What else is there? There's no formula — that's my life, he's saying. All the songs are outposts on ole Miss and J.J. is at the helm. Stop off points are delicate, graceful, nice 'n' easy, like falling off a log or entertaining a sloth.

There are classics of the genre here; 'I'll Make Love To You Anytime' and 'Let's Go To Tahiti' go straight to the soul, all crystal clear and cool cut insinuations, epitomes of Okie skank with a dash of Sandoz bitters.

Set and sundrenched islands are not for ever though. On 'Friday' J.J. gets the hump, his week drags overtime:

'Oh I hate Tuesday.
Aint no girls on the street.
Tuesday it ain't good
for nothing
Drinkin' beer and watching'
TV.

Still, this is boredom with purpose and th 'A' team of bassman Carl Radle plus David Briggs on piano are there to get you to your date.

Cale sticks to form with his most trustworthy accomplices — Briggs, Radle, Kenny Buttrey, Bill Boatman, Jimmy Karstein, the Nashville TN creme — and the favoured symmetry of six songs per side, always six. The man himself plays everything, distinctively, brilliantly, from synthesisers to drums to flat-top to wah wah.

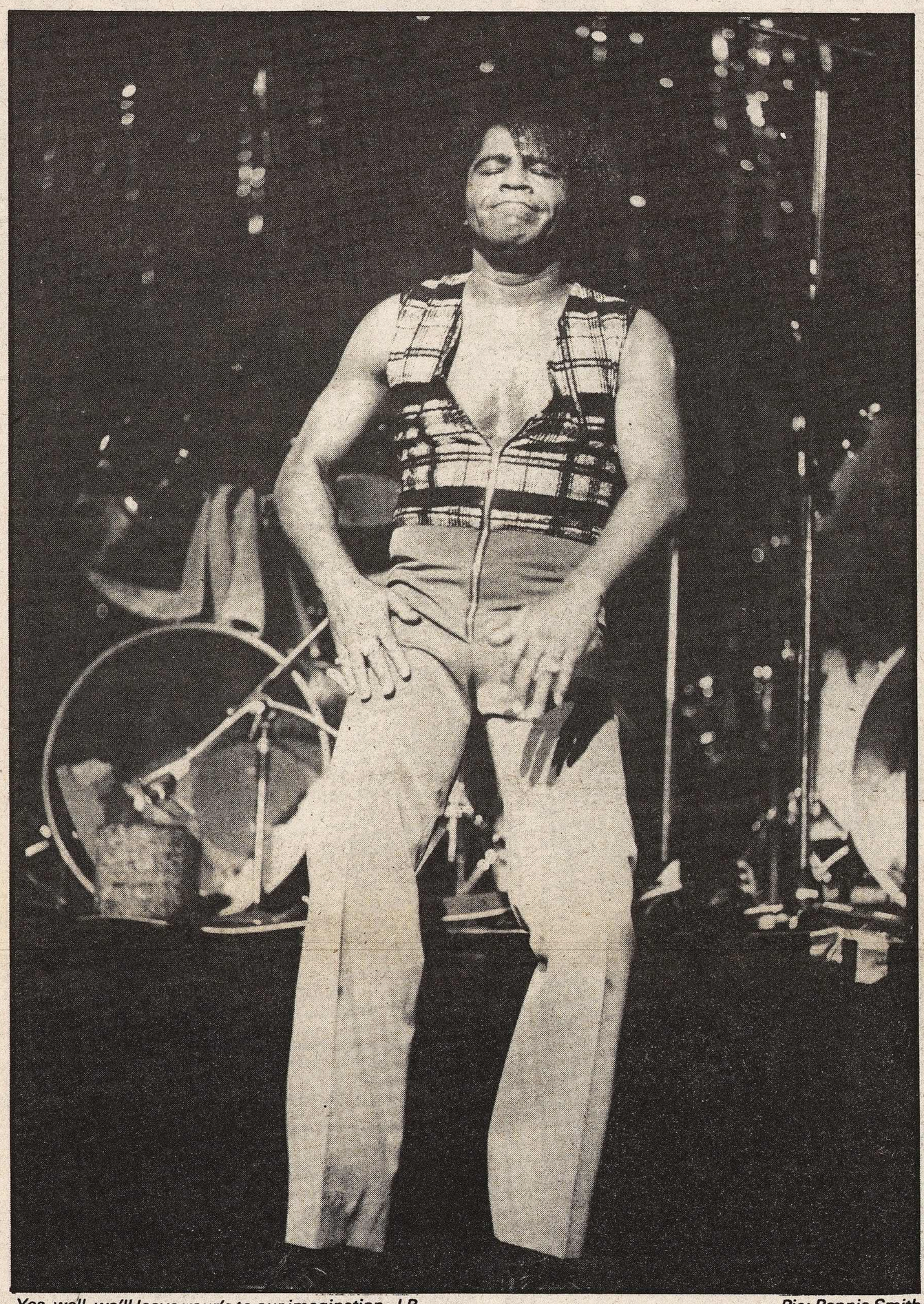
He's expanded his vision to accommodate the ethereal vocal harmonies of Christine Lakeland. The dialogues between them on 'Don't Cry Sister', or the subtly ambiguous 'Katy Kool Lady', maintain a slowburning precision, full of that lazy relish which sits so neatly on J.J.'s shoulders and irritates beyond endurance when it emanates from one of his many imitators (and you know who you are, you bastards).

So, the nexus of '5' is that no, J.J. Cale hasn't changed his act, praise the Lord and pass the bourbon. He doesn't have to progress, impress, justify and testify. If you like/love songs for/by back porch pickers, food for hungry lovers and star-crossed optimists, then here y'are. The Tulsa guitarman is back with the goods.

Take five, give me five, brother, No jive.

Max Bell

J.B. : YEAH, AND VICE—VERSA



Yes, well, we'll leave your's to our imagination, J.B. *Pic: Pennie Smith*

JAMES BROWN
The Original Disco Man
(Polydor Import)

There he sits, a sly grin splitting up his face to show a set of teeth worthy of a prize nag, his hair dixie-peached to the right of his ample forehead, his dapper white safari threads not nearly so gauche as they once might have been. James Brown, the 'King', is enshrined in a huge wickerwork throne in the centre of an empty discotheque. The album's title is scrawled modestly above.

Such tasteful design is just one of several 'firsts' for Brown, but the real deal is his decision to step back from hogging the writing credits, style and sound of his music and to allow room for a new perspective in the form of Millie Jackson's musical director Brad Shapiro, who calls the shots here. As a result, 'The Original Disco Man' is not merely Brown's strongest release since God knows when but, more importantly, a perfect reassertion point for his whole career.

Brown's legendary pomposity and overweaning sense of self-importance has caused him to be viewed with a sense of both awe and contempt. Awe and genuine respect in that Brown, or so it is fervently claimed, has remained one of the few black soul heavyweights who has adamantly refused to ally his interests with the Mafia. And contempt in that Brown's 'Little Hitler' character has made him an incorrigible egocentric.

But now Brown is back with a vengeance. With only a few shortcomings, 'Disco Man' is not merely a total vindication of Brown's fearsome vitality, panache and wit, but also the best dance record released this year. The revitalisation is immediately made apparent as the first track, the ridiculously titled 'It's Too Funky In Here', stomps and shimmies out of the speakers. Bass and percussion pummel away relentlessly whilst the horns, guitar and chorus chant jump in and out over the bottom line in classic style. Brown himself has seldom sounded better vocally, pacing the dynamic with his own often audacious brand of vocal counterpoint, working against the grain of the rhythm sometimes to dazzling effect, but always on top of the drive.

'Let The Boogie Do The Rest' must be one of Brown's finest vocal performances. He pulls out every trick in his encyclopaedic book, crooning seductively one moment, wickedly remonstrating with some demon slide playing the next. But before you recover from all this, Brown is suddenly smouldering over a horn riff, pushing and shoving, always finding new detours, even indulging in a sly mockery of Jamaican patois on the first side's third cut. 'Still', an impassioned soul ballad, ends the side with Brown in exquisite vocal fettle, half-singing, half rapping the song in a way that recalls both Brown at his classic best also the likes of Solomon Burke.

After a perfect opening side, 'Disco Man's' second suffers in comparison. Only 'Women Are Something Else' stands up alongside the gems already mentioned. It's sandwiched between two relatively mundane tracks; 'Star Generation' has a typical disco chorus that could easily crop up on a Boney M album, whilst the title track isn't strong enough structurally to back up its all too trite sentiments. Altogether, an unbecoming exit for such a powerhouse comeback.

Nick Kent

JOHNNY NASH
Let's Go Dancing
(Epic)

The rise and rise of the career of Johnny Nash through the '70s has given birth to a clutch of minor classics, notably those hits spawned by his collaboration with Bob Marley and the JA connection. Remember 'Stir It Up', 'Guava Jelly', etc?

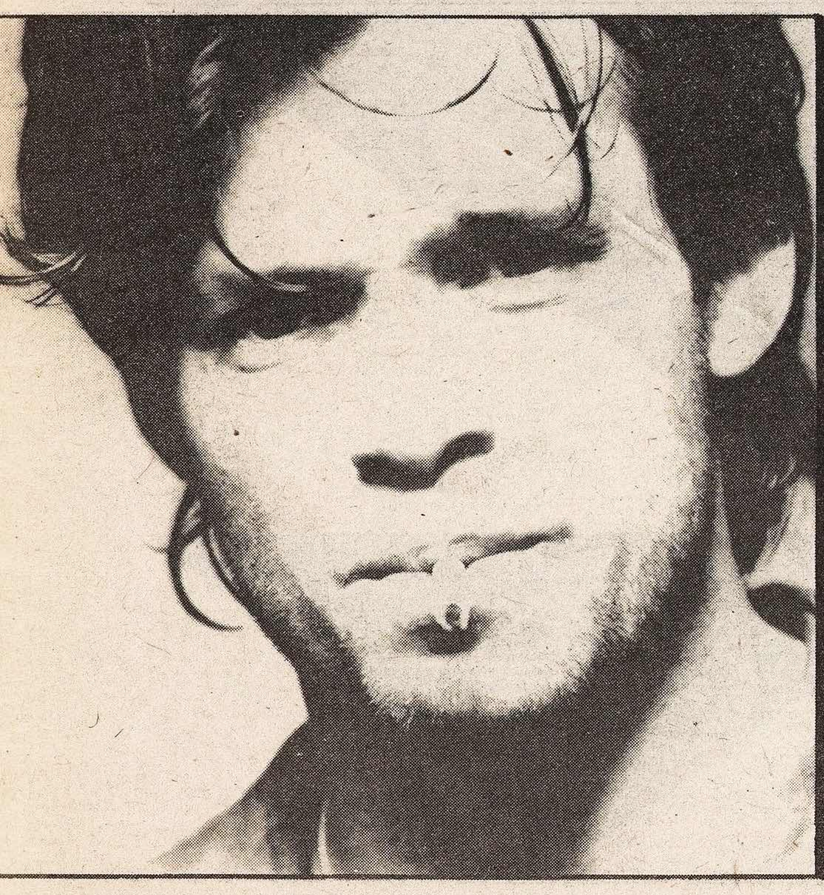
His eclectic influences, his perfection fixation, and his superb voice (smoother than the vinyl it's printed on) stood Nash in good stead to do a proverbial S. Wonder and come up with some kind of ethereal 'Talking Book'. But the likelihood of a definitive Nash opus now seems remoter than ever. While blending seamlessly the schools of soul and reggae, his new album is, above all, a collection of immaculate coffee-table schmaltz.

It presents nine new songs, delivered with that unmistakably Nashian, Totally Tropical ease, all of which are about as memorable as last year's Skytrain jingles, and lyrically just as profound.

Other than injecting a widespread dose of smoothage into life's roughage, 'Let's Go Dancing' offers no more (or less) than 45 faultless minutes of germ-free music aimed at manicured menopausals jetting to their second honeymoon. As such, it is just a question of time before it clogs the upper echelons of the charts, vying alongside the Garfunkels and Streisands of this world for the Plutonium Mogadon Award.

Bee-yutiful Zzzzz.

Rick Joseph



TODAY, THEY'VE MORE IN COMMON THAN JUST JOHN, PAUL, GEORGE & RINGO.

They were all acting just like any other self-respecting Beatles' fan acted.

But that was fifteen years ago, and the thing that's closest to their hearts now was probably the furthest away from their minds then.

Today, believe it or not, they're all probably married with children and a home of their own.

It comes to us all.

And when it does, more people come to the Halifax for help with that first home than any other building society in Britain.

Last year alone, the Halifax granted nearly 150,000 mortgages.

That's a whole lot of homes.

Mind you, the Halifax is the biggest building society in the world, with over five million savers.

So it's a place where you know your money is safe and secure.

And with a number of different savings plans that all pay good interest rates, there's bound to be one just right for you.

So when you've stopped screaming and started dreaming of a place of your own, remember, start saving with the Halifax.

HALIFAX

The kind of rock everybody needs.

GETTING YOUR "A" LEVEL RESULTS NEXT WEEK?
NOT SURE WHAT TO DO OR WHERE TO GO?
NME WILL HAVE DETAILS OF HIGHER EDUCATION COURSES WHICH ARE AVAILABLE.
MAKE SURE YOU GET NEXT WEEK'S ISSUE!

This character is not a dinosaur. They're on the other pages.

EDDIE COCHRAN
The Singles Album *(United Artists)*

There's one Eddie Cochran album a year, always has been and, by thunder, always will be. The reviews of these rarely differing releases usually wind up as a rose-tinged plug and I find myself unable to break the chain. There's no exits; everybody ought to have this album or one of its versions.

No matter how often you've heard these tracks, they refuse to age.

If you slap on Elvis, Beatles or Rolling Stones, you've got to adjust your dress and period to wallow in it all — providing that's what fits your perversion— but Cochran attacks the creeper, Dr. Marten and tennis shoes alike. He sounds like real business, bounding about like the recording session is a fine way to make wages, but you know that a mile of rope wouldn't keep the man tied down in there for one more second after the session's ended.

I remember, he said putting a hand on his back and resting awhile on his staff, I remember coming home after one of the best of The Clash's fledgling gigs and, through a combination of elements, feeling totally unable to respond to Mother Nature's call to sleep. Fed up of playing 'White Riot/1977', I needed more! By the time I retired knackered but with chest pounding, the stylus was still knocking onto the Liberty label of the EC Memorial LP. Two years on from that occasion the importance and power of Cochran fires me sharper than 'most all other rock'n'roll artistes.

There are a generous 20 tracks herein, plus a free single with versions of songs previously unreleased, etc, and only one or two true dogs (the incredibly yucky 'Three Stars', for sure).

It has been noted that popular music is one of the few things that has actually taken steps backward in the twentieth century. Wrong, of course, but when you consider that the advertising campaign for this latest Eddie Cochran compilation hinges on the works of the latterday 'Sex Pistols', you might begin to wonder.

Eddie Cochran music. So bloody good.

Danny Baker

MARC BENNO
Lost In Austin *(A & M)*

After the abortive Asylum Choir venture with Leon Russell, Benno made a couple of cult albums in the early '70s. I hope they're better than this, his first work since.

Apart from Jim Keltner on drums, the back-up crew on 'Lost In Austin' is the current Clapton band plus Dick Morrissey on sax. Since Clapton and Albert Lee are merely required to vamp along with some dusty shuffles that make 'Lay Down Sally' seem the ultimate in high-energy, their presence seems somewhat pointless.

Benno trots out a series of scufflin' bar room scenarios, each more shatteringly uninteresting than the last, and sings them in a listless croak. Keltner's intro to 'Me And A Friend Of Mine' is the liveliest thing here: even Bobby Darin's deliriously silly 'Splish Splash' is transformed into a lament.

There is nothing else remarkable about this album.

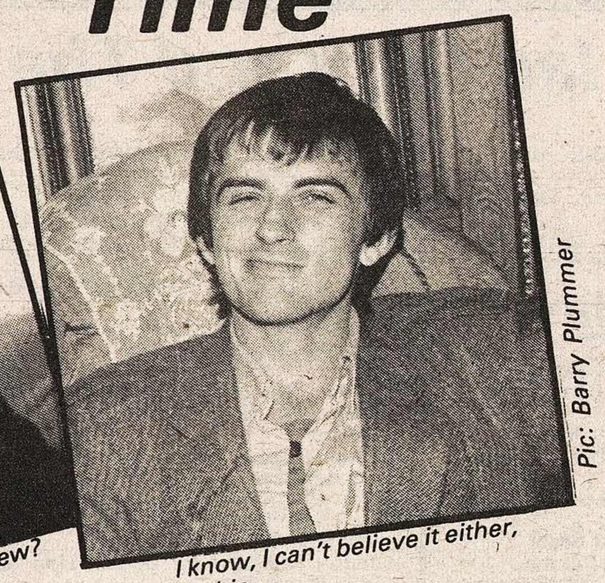
Harry George

the INMATES
DIRTY WATER
c/w danger zone
first single
ADA 44
©1979 Radarscope Records Ltd
Radarscope Records Ltd trading as Radar Records
in association with WEA Records Ltd
A Warner Communications Company

It's 'Be Fair To Rock Dinosaurs' Time

Pic: Pennie Smith

What's this, a good review?



Pic: Barry Plummer

I know, I can't believe it either, Richie.

RAINBOW
Down To Earth *(Polydor)*
Time was when Ritchie Blackmore seemed like the perfect hard rock guitar hero. Dressed in black like a demonic gunfighter, Blackmore's moody, aggressive offstage personality was totally reflected in his tough, uncompromising musical approach. A definte macho icon and sinister with it.

In recent years, though, Blackmore's image slipped. To be anything more than a pose, his personal style needed to be accompanied by success, and that began to elude him. Blackmore fans opted to buy old Deep Purple compilations, while Rainbow — never the most stable of bands — went into a seemingly terminal bout of squabbles.

Worst of all, Rainbow stopped headlining in the States, and the multi-million dollar computerised rainbow that dominated the stage act went into mothballs: a bit too grandiose for a support act.

The big question now is whether this album will help Blackmore regain his former status, and chances are that it will. For one thing, he's got back together with Purple's old bass player Roger Glover. They wrote most of the songs between them and Glover, who's one of the best HM producers, was also at the controls.

First impressions suggest a level of performance by the band that almost on par with Purple's 'Machine Head'. Admittedly Rainbow's new singer Graham Bonnet can't muster a screech in Ian Gillan class or even that of Ronnie Dio, but for sheer vocal power he's a Meatloaf *manque*. Blackmore's also acquired a new keyboard player, a bit of a jazzer called Don Airey who's prevailed upon to dispense with his arty pretensions and come up with a few snappy, mobile solos.

Inevitably, however, it's Blackmore and Glover who dominate the proceedings and give the album its momentum. Cozy Powell, meanwhile, still comes on like the cannons from the 1812 Overture.

The outstanding track, 'Eyes Of The World', recalls the epics from 'Rainbow Rising', it never surrenders an iota of intensity despite its grandeur: a natural opening number for the new stage act. 'Lost In Hollywood' is a close rival for classic status, with an impressive display from Mr Powell and a fierce barrage from Mr Blackmore himself.

There's lots here to shift the stubbornest head into a banging mode: 'No Time To Lose', 'Love's No Friend' and 'Danger Zone'. The titles and the lyrics are strictly irrelevant. Only the riffs matter a damn, and Blackmore's commitment to his music can be in question no longer.

The heavy metal revival has an authoritative new leader.

Bob Edmands

MIKE OLDFIELD
Exposed *(Virgin)*
For one of rock's major innovators, Mike Oldfield's reputation has been sadly down-graded of late. During the great punk rock explosion, Oldfield's music naturally represented the precise antithesis of everything the movement stood for.

Long instrumental works have been out of fashion for some time, and 'progressive rock' is virtually a term of abuse. These days, though, all sorts of music is being re-assessed, and what was originally dismissed as worthless in the bid to establish a new culture is being listened to again.

This double album live set of Oldfield's recent concert tour gives you a cheap opportunity (£4.99 for the first hundred thousand copies) to gain some understanding of Oldfield's worth. You get versions of his original classic 'Tubular Bells' and last year's less impressive 'Incantations', plus the token disco number 'Guilty', providing in all more than 90 minutes of music.

If anything, the stage version of 'Tubular Bells' is even better than the original. Oldfield is no longer a solitary, introverted hippie, and his own exuberance, allied to massed hordes of equally live musicians, has brought about a remarkable transformation. The new 'Tubular Bells' is ballsy and jolly where the blueprint was at times inherent and morbid. Oldfield even goes in for jokes about his own masterwork.

'Incantations', however, is not much different to the album, though some of its more tedious passages have been cut short. Maddy Prior no longer gives the impression, for example, that she's singing the Hiawatha song for three hours non-stop. An hour maybe, but mercifully not three. 'Incantations' has one great virtue in that it serves as a reminder of Oldfield's excellence as a guitarist; his melodic solos are revelations.

This album comes highly recommended as a reference point to illustrate the peak of achievement scaled within rock music before two-chord three minute anthems became obligatory. In 1979, even the most primitive youth club combo is starting to attempt more musically than in the past three years. They could do worse than listen to Oldfield as a model.

Bob Edmands

IMPORTS

It hurts like hell to report that **'Phil May And The Fallen Angels'** (Dutch Philips) is not a particularly good album.

I've always rated May among the great unsung heroes of our time. When he and **The Pretty Things** finally moved out from the shadows of The Stones to cut 'S. F. Sorrow', the first real rock-opera, I was impressed almost as much as Pete Townshend, who grey-grooved it within a week and then began shaping 'Tommy'. 'Parachute', which followed, had me cheering even louder. And though *Rolling Stone* agreed, voting it "album of the year", nobody wanted to know.

During the '70s I kept flagwaving and Phil kept moving on the right track, the new Pretties emerging with the fine 'Silk Torpedo' and the slightly less satisfactory 'Savage Eye'. But even with Peter Grant providing the managerial push in 1976 13 years of Pettydom came to an end.

Shoals of "whatever happened to" letters later, Phil May formed The Fallen Angels, who virtually came and went before anyone really knew they existed. That they *did* exist is now proven by this lone Dutch album, recorded in Switzerland during 1977 and '78. Produced (by the band) with little flair, it shows that May was still cutting it as a vocalist, though the band — which included Mickey Finn and Bill Lovelady on guitars — had all the hallmarks of a gig-weary second division outfit.

Occasionally they cause the ears to flap a little — Lovelady and May's Dylanesque 'My Good Friend', which comes replete with erratic violin workout by L. Shankar, has its moments, while the closing 'Girl Like You' would have made an ace single for the Pretties of '66. But generally the material is no more than mundane and the fact that the band's publishing company adopted the name of 'Low Music' might provide some insight on the unfortunate May's state of mind. Sad, so sad.

Frank (bass and vocals) and **Eddie Dillard** (guitar and vocals), who ply their wares under the name of Uncle Louie, represent TK's answer to the Brothers Johnson. 'Uncle Louie's Here', the duo's debut album for the Marlin label, is a healthy enough straight-down-the-disco-line affair, full of basic riffs and pithy chants, punctuated by Don Menza's puff-cheeked sax sorties. Everything is reminiscent of something else, 'Full Tilt Boogie' operates around a rhythmic figure not dissimilar to that utlilised on 'Love Hangover', while one of two other cuts reflect a Johnny 'Guitar' Watson influence. And basically, while the general feel is right, the album harbours nothing that is in the least original.

Fred Dellar

IAN HUNTER

NEW SINGLE
ships
CHS 2346
AVAILABLE NOW
Produced by Ian Hunter & Mick Ronson

Chrysalis

NATIONWIDE GIG GUIDE

New Barbarians: Knebworth, Saturday

London: Ian Dury and The Blockheads

Thursday

Birmingham Golden Eagle: **The Crack**
Birmingham Railway Hotel: **Orphan**
Brighton Buccaneer: **Tokyo Rose**
Burntwood Troubadour: **The Amazing Dark Horse**
Colne Union Hotel: **Dirty Max**
Coventry City Centre: **The Bombers**
Duckinfield Hiccups: **The Out**
High Wycombe Town Hall: **Philip Rambow**
Leeds Fforde Green Hotel: **The Vye**
London Camden Studio Youth Club: **The Wimps**
London Canning Town Bridge House: **Bandit**
London Covent Garden Rock Garden: **Sta-Prest/Speedometers**
London Deptford Albany Empire: **The Lemmings/Dexy's Midnight Runners/Spread/The Flatbackers**
London Fulham New Golden Lion: **Charley Ainley's Misdemeanor**
London Hammersmith Odeon: **Ian Dury & The Blockheads**
London Hammersmith The Swan: **First Aid**
London Islington Hope & Anchor: **The Valves**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kennington The Cricketers: **Lacey's Allstars**
London Kensington The Nashville: **The Good Missionaries**
London Knightsbridge Pizza on the Park: **Martin Taylor & The Isaacs**
London Marquee: **Invaders**
London Soho Pizza Express: **Art Van Damme**
London Waterloo The Wellington: **Badlands**
London WC1 New Merlin's Cave: **Freddy's Feetwarmers**
Macclesfield Krumbles: **Lies All Lies**
Manchester The Factory: **Exodus/Roaring 80's**
Newtown Rocks Club: **The Accelerators**
Norwich Boogie House: **Zones**
Nottingham Hearty Good Fellow: **The Hormones**
Nottingham Imperial Hotel: **Gaffa**
Plymouth Castaways: **Bruce Woolley & The Camera Club**
Port Talbot Troubadour: **Lew Lewis Reformer**
Poynton Folk Centre: **Rebec**
Preston The Warehouse: **Blues Deluxe**
Ramsgate Van Gogh: **Gizmo**
Scarborough The Penthouse: **The Piranhas**
Southampton Joiners Arms: **Lip Moves**
Swansea Nutz Nitespot: **Radio Luxembourg Summer Roadshow**

Friday

Basildon Double Six: **Dog Watch**
Basildon Gloucester Park: **Grinder**
Birmingham Barbarella's: **Zones**
Birmingham Barrel Organ: **Bright Eyes**
Birmingham Bournebrook Hotel: **The Bears**
Birmingham Elizabethan Days: **The Traitors**
Blackburn King George's Hall: **The Dooleys**
Blackpool Norbreck Castle: **The Accelerators**
Brighton Hanbury Arms: **Woody & The Splinters, Hollywood Wires**
Cardiff Grass Roots: **The Shattered Dolls**
Cardiff Top Rank: **Radio Luxembourg Summer Roadshow**
Chester Arts Centre: **Semuta**
Cleethorpes Bunnies: **The Bombers**
Coventry Ryton Bridge: **Streetlite**
Coventry The Red House: **Matchbox**
Dudley JB's: **The Piranhas**
Dundee Bloomers: **Scars/Au-Pairs**
Exeter Tiffany's: **Bruce Woolley & The Camera Club**
Glasgow Third Eye Centre: **Just The Job**
Goole Station Hotel: **Lies All Lies**
Guildford Royal Hotel: **The Romantix**
Hampden Park Lottbridge Arms: **Airport**
Ilkeston Festival Inn: **Strange Days**
Kettering Windmill Club: **The Bearshank Band**
Kirkaldy Birksgate Hotel: **The Valves**
Kirklevington Country Club: **Writz**
Liverpool Erics: **Orchestral Manoeuvres In The Dark**
London Acton Kings Head: **Paz**
London Camden Dingwalls: **Roy St. John & The Huskies/Spitfire**
London Camden Music Machine: **Eddie & The Hot Rods**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **Newsflash**
London Deptford Albany Empire: **Mike Westbrook Band**
London Hammersmith Odeon: **Ian Dury & The Blockheads**
London Harrow Road Windsor Castle: **Bombshell**
London Islington Hope & Anchor: **Roy Sundholm Band**
London Kensington Nashville: **Sore Throat/Riff Raff**
London Kensington Old Swan: **Zilch**
London Norbiton Grove Tavern: **The Outsiders/Scissors Fits**
London Putney Star & Garter: **Greig & Nigel's Folk and Blues Night**
London Soho Pizza Express: **Art Van Damme**
London Southbank National Theatre Terrace: **Mike Westbrook Brass Band**
London Stockwell The Plough: **Ken Hyder's Talisher**
London Victoria The Venue: **Commander (Cody 3 days)**
Manchester Mayflower: **The Specials/Private Sector**
Manchester The Factory: **Slaughter & The Dogs/Victim**
Melton Mowbray Painted Lady: **Sweet Sensation**
Norwich Boogie House: **Invaders**
Norwich Cromwells: **Central Line**
Norwich White's: **Running Dogs**
Polgooth Fayre: **Kevin Coyne/Robin Williamson/Five Hand Reel (3 days)**
Ramsgate Van Gogh: **Gizmo**
Reading Target Club: **Between Pictures**
Scarborough Penthouse: **Secret Affair**
Scarborough The Penthouse: **Starjets**
Southampton Holbury Old Mill: **Hollywood Wire**
Stroud Subscription Rooms: **Lew Lewis Band**
Truro Punchbowl & Ladle: **Lip Service**
West Runton Pavilion: **The Bombers**

Saturday

Birmingham Barrel Organ: **Reno**
Birmingham Hopwood Caravan Club: **Ocean Boulevard**
Birmingham Mercat Cross: **Strider**
Birmingham Railway Hotel: **School Sports**
Bishops Stortford Triad Leisure Centre: **Return Ticket**
Blackpool Lion Bar: **Miami Beast**
Blackpool Norbreck Castle: **Zones**
Brighton Cage Skate Park: **Hollywood Wires**
Bristol Crown Cellar Bar: **Sneak Preview**
Bristol Turntable Club: **Pressure Shocks**
Bromley William Morris Hall — **Strange Daze, Video**
Canvey Island The Paddocks: **Heathcliffe**
Cardiff Grassroots Club: **The Bears**
Carshalton St Helier Arms: **Johnny & The Roccos**
Cheltenham Whitcombe Lodge: **The Buzzards/RPM**
Cleethorpes Bunnies: **The Bombers**
Colwyn Bay Dixieland — **The Bombers**
Cromer West Runton Pavilion: **Tribesman**
Dalkeith Ironmills Park: **Force 8/Deja Vu/Avo-8/Red Letters/Switch/The Freeze**
Dorchester The Tavern: **The Shattered Dolls**
Dudley JB's Club: **Writz**
Exeter Tiffany's: **Bruce Woolley & The Camera Club**
Gloucester Snobs Disco: **Radio Luxembourg Summer Roadshow**
Halifax Good Mood Club: **Lew Lewis Band**
Hendon Football Club: **Skin Deep**
Knebworth Festival: **Led Zeppelin/New Barbarians/Southside Johnny/Todd Rundgren**
Knotsford Shaw Heath Social Club: **American Echoes**
Leeds Haddon Hall: **Dirty May**
Liverpool Eric's: **Joy Division/Swell Maps**
Liverpool Metro: **Eric Bell Band, Mistress**
Liverpool The Metro: **Carol Grimes Band**
London Camden Dingwalls: **Whirlwind/Fraser Nash**
London Camden Music Machine: **Eddie & The Hot Rods**
London Canning Town Bridge House: **The Young Ones/The Bodettes**
London Fulham Greyhound: **The Teenbeats**
London Hammersmith Odeon: **Ian Dury & The Blockheads**
London Hammersmith The Swan: **The VIP's**
London Islington Hope & Anchor: **The Physicals**
London Kensington The Nashville: **The Ruts**
London N19 Caxton House: **Belt & Braces Band**
London Peckham Newlands Tavern: **Billy Karloff Band**
London Southbank National Theatre Terrace: **Mike Westbrook Brass Band**
London Stoke Newington Pegasus: **The OK Band**
London Victoria The Venue: **Commander Cody**
London Wardour Street Marquee: **Piranhas**
London Waterloo The Wellington: **Squire**
London W10 Maxilla Club: **Rednite**
Maldon Jubilee Hall: **The Accidents/The Moods/The Urge/The Door & The Windows**
Manchester Rafters: **Central Line**
Manchester The Factory: **Slaughter & The Dogs**
Melton Mowbray Painted Lady: **Sweet Sensation**
Oxford Corn Dolly: **Dog Watch**
Polgooth Polgarth Inn: **Lip Service**
Portland Football Ground: **Thieves Like Us**
Rugby Only Park: **Strange Days**
Sheffield Weston Park: **Rokker / Avalanche / Traitor's Gate / Alibi / Ludwig**
St Austell New Cornish Riviera: **The Dooleys**
Stroud Subscription Rooms: **Black Slate**
Stroud Subscription Rooms: **Lew Lewis Reformer**
Wishaw Crown Hotel: **The Pests (lunchtime)**
Woking Central Halls: **T.C.O.J.**
Worcester Martley Village Hall: **Matchbox**

Sunday

Birmingham Barbarella's; **Central Line**
Birmingham Elizabethan Days; **Killa**
Birmingham Kings Country Club; **The Dooleys (week from Sunday)**
Birmingham Railway Hotel; **Prima Donna**
Birmingham Shirley Red Lion; **The Crack**
Bishops Stortford Triad Leisure Centre; **Tracks/The Lynx (Lunchtime)**
Bishops Stortford Triad Leisure Centre; **Band And Angel Underground (evening)**
Brighton Buccaneer; **Fan Club**
Bromley The Northover; **Bill Scott & Ian Ellis (lunchtime)**
Chorley Joiners Arms; **The Alwoodley Jets**
Doncaster Thorn Whiteheart; **Invaders**
Douglas Isle Of Man Palace Lido; **Chas & Dave**
Dumfries Stagecoach; **Lew Lewis Reformer**
Farncombe (3 Lions) Scratchers: **Panther**
Gravesend Prince of Wales: **Rednite**
Huddersfield Albion Hotel: **The Accelerators**
Ilford The Cranbrook: **Raised On Robbery**
Kenton Travellers Rest: **American Echoes**
Leeds Fforde Green Hotel: **Zones**
Leeds Royal Park Hotel: **Windows**
Leeds Staging Post: **The Distrainers**
London Battersea Nags Head: **Jugular Vein**
London Camden Dingwalls: **The Blues Band**
London Canning Town Bridge House: **Remus Down Boulevard**
London Charing Cross Duke of Buckingham: **The Invisibles (for 4 days)**
London Clapham 101 Club: **The Small Hours**
London Covent Garden Rock Garden: **The Passengers/Ken & Betty**
London Deptford Albany Empire: **Chanter**
London Finchley Torrington: **Noel McCalla & Friends**
London Fulham New Golden Lion: **Gordon Hunts Sox**
London Hammersmith Odeon: **Ian Dury & The Blockheads**
London Islington Hope & Anchor: **The Wall**
London Kensington Nashville: **The Ruts**
London Oxford Street 100 Club: **Errol Dixon Band**
London Paddington Q Club: **The Bombers**
London Peckham Montpelier: **Blue Moon (lucnhtime)**
London Strand Lyceum: **Squeeze**
London Victoria The Venue: **Commander Cody**
London Waterloo The Wellington: **Sta-Prest**
London W1 Portman Hotel: **Ted Easton (lunchtime)**
Manchester (Stalybridge) Commercial Hotel: **Units**
New Barnet Duke of Lancaster: **Zilch**
Newcastle Red Lion: **Hot Snax**
Newquay Central Hotel: **The Winners**
Poynton Folk Centre: **Threadbare**
Walsall Dirty Duck: **The Amazing Dark Horse (lunchtime)**
Wallasey Dale Inn: **Headquarters**

Monday

Birmingham Barrel Organ: **Freebird**
Birmingham Railway Hotel: **The Out**
Brighton Buccaneer: **Lip Moves**
Edinburgh Tiffany's: **Lew Lewis Reformer**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Liverpool Moonstone: **Anniversary**
Liverpool The Crown: **The Clerks**
London Bermondsey Apples & Pears: **Stan's Blues Band**
London Camden Brecknock: **Oxy & The Morons**
London Camden Dingwalls: **Audition Night with — Berlin / Models / Ray Morgan Quartet**
London Clapham 101 Club: **The VIPs**
London Fulham New Golden Lion: **The Blues Band**
London Islington Hope & Anchor: **The Defendants**
London Jermyn Street Maunkberrys: **The Odds**
London Kensington The Nashville: **Orchestral Manoeuvres In The Dark / Joy Division / A Certain Ratio**
London Knightsbridge Pizza on the Park: **Harry Walton**
London N4 The Stapleton: **The OK Band**
Southend Zero 6: **Musicians Workshop**
Swansea Circles: **Invaders**
Weston-Super-Mare Mr. B's Disco: **Radio Luxembourg Summer Roadshow**

Tuesday

Aberdeen Ruffles: **Lew Lewis Reformer**
Ashton-under-Lyme Birch Hotel: **Miami Beast**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **Killer**
Birmingham Railway Hotel: **Speed Limit**
Birmingham Thursdays Disco: **Freddie & The Dreamers**
Bishops Stortford Triad Leisure Centre: **Newtown Neurotics**
Brighton Hungry Years: **The Tinsels**
Edinburgh Aquarius: **Scars / Flowers**
London Camden Dingwalls: **The Piranhas**
London Camden Music Machine: **The Pretty British**
London Clapham Two Brewers: **First Aid**
London Finsbury Park Shades: **The VIP's / Squire**
London Fulham New Golden Lion: **The Sunday Band**
London Ilford Odeon: **Ian Dury & The Blockheads**
London Jermyn Street Maunkberry's: **Dana Gillespie. For 3 days.**
London Kensington Nashville: **Interview / Original Mirrors / The Cleaners**
London Old Kent Road Thomas A'Beckett: **Stan's Blues Band**
London Soho Pizza Express: **Fred Hunt Trio. For 5 days.**
Manchester Placemate: **The Bombers**
Newcastle Red House: **Roxoff**
Newcastle The Cooperage: **The Vye**
Oxford Corn Dolly: **The Romantix**
Plymouth Fiesta Suite: **Radio Luxembourg Summer Roadshow**
Sheffield The Marples: **Xero**
Swindon Brunel Rooms: **The Invaders**
Walsall Dirty Duck: **The Amazing Dark Horse**

Wednesday

Birmingham Barrel Organ: **Brujo**
Birmingham Railway Hotel: **Rainmaker**
Birmingham (Yardley) Bulls Head: **Roses**
Cannock Forum: **Rezizters**
Carshalton St. Helier Arms: **C.S.A.**
Cheltenham Plough Inn: **Roadsters**
Leeds Viva Wine Bar: **Any Trouble**
London Camden Dingwalls: **Reggae Night with Pressure Shocks**
London Camden Dublin Castle: **The Teenbeats**
London Covent Garden Rock Garden: **Madness/The Rude Boys**
London Fulham Cock Tavern: **Trimmer & Jenkins**
London Fulham New Golden Lion: **Charlie Bravo**
London Islington Hope & Anchor: **The Invaders**
London Islington Pied Bull: **Lastarza/Ken & Betty**
London Knightsbridge The Grove: **Free Beer**
London N4 The Stapleton: **Tennis Shoes**
London Paddington Cryptic One Club: **The Wimps**
London Peckham Montpelier: **Blue Moon**

Freddie and the Dreamers: Still trying to be crazy after all these years.

London Putney Half Moon: **Vin Garbutt**
London Putney Star & Garter: **Penny Royal**
Manchester Band on the Wall: **Miami Beast**
Manchester Golden Garter: **The Rockin' Berries. For 2 weeks**
Manchester Swan Street Band on the Wall: **Miami Beast**
Newcastle Gosforth Hotel: **Noise Toys / Arthur 2 Stroke / Builders / Scared Bananas**
Newport Stowaway: **Central Line**
Nottingham Hearty Good Fellow: **The Party**
Nottingham Imperial Hotel: **Gwaihir**
Oxford Corn Dolly: **Thieves Like Us**
Petersfield Rogate White Horse: **Last Orders**
Plymouth Castaways: **The Bombers**
Reading Cherry's Wine Bar: **The Neutrons**
London Putney Star & Garter: **Dave Simmonds & Greig's Folk & Blues Showcase**
London Wimbledon F.C. Nelson's Club: **Sabrejets**
London Woolwich Tramshed: **Dog Watch**
London W.11 Acklam Hall: **Good Missionaries, Blank Space, Dick Heley, Zoundz, The Sellouts, Good for Nuffinks**
Newport Stowaway: **Writz**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Reading Target Club: **Void**
South Woodford Railway Bell: **Original East Side Stompers**
Staindrop Folk Club: **Bert Draycott**
Torquay 400 Club: **Radio Luxembourg Summer Roadshow**

NEW YORK GIG GUIDE

TUESDAY (14): My Fathers Place — **David Johansen, Squat, Sun Ra Arkestra;** Village Vanguard — **Kenny Burrell** (one week); St James Theatre — **Larry Gatlin** (3 days); Fat Tuesdays — **Ron Carter** (two weeks); Max's Kansas City — **Spaces, Coolies, Militia;** Hurrah — **New Americans, TV Toy.**

WEDNESDAY (15): Club Loreli — **Hank William's Drifting Cowboys** (two days); Max's Kansas City — **Wayne County, The "The", The Richard Graven Group** (three days); Hurrah — **John Hyatt, Freelance Vandals;** TR-3 — **Judy Nylon & Pat Place.**

THURSDAY (16): Village Gate — **Suzi Quatro** (two days); Heat — **Big Spenders** (two days); Hurrah — **Panic Squad;** TR-3 — **Peter Gordon.**

FRIDAY (17): Central Park — **Peter Tosh;** West Chester Theatre — **Johnny Cash** (two days); Bottom Line — **Tom Rush** (two days); My Fathers Place — **Sam & Dave;** St James Theatre — **Earl Scruggs & Faron Young** (three days); Hurrah — **Student Teachers, Chi Pig;** TR-3 — **Invaders.**

SATURDAY (18): My Fathers Place — **Shirts, Laughing Dogs;** Village Gate — **Larry Coryell** (two days); Max's Kansas City — **The Mad, The Comateens;** Silver Dollar — **John Cale;** Hurrah — **Neighbourhoods, Jah Malla;** Zappas — **Miki Zone's Zoo.**

SUNDAY (19): My Father's Place — **Blood Sweat & Tears;** Max's Kansas City — **Peter Gordon, Sailboats;** TR-3 — **Come On.**

TO ADVERTISE
PHONE 01 261 6153 Brian B.

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thur 9th August (Adm £1)
THE INVADERS
Plus Twist + Ian Fleming

Fri 10th August (Adm £1)
WARM JETS
Plus Support + Ian Fleming

Sat 11th August (Adm £1)
THE PIRANHAS
Plus Support + Ian Fleming

Sun 12th August (Adm £1.25)
TOYAH
The Outpatients + Mandy H

Mon 13th & Tues 14th August
THE RUTS
Plus Guests + Jerry Floyd
Advance tickets to members £1.75
Non members on the door £2

Wed 15th, Thur 16th, Fri 17th August
WILKO JOHNSON'S SOLID SENDERS
Plus Friends + Ian Fleming
Advance tickets to members £1.75
Non members on the door £2

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

READING FESTIVAL
AUGUST BANK HOLIDAY WEEKEND SEE PAGE 23

THE NASHVILLE ROOM

FULLERS TRADITIONAL ALES

Thursday August 9th — £1.25
THE BUZZARDS
+ Security Risk

Friday August 10th — £1.50
SORE THROAT
+ Riff Raff & D.J. Mandy Hermitage

Saturday August 11th/Sunday August 12 — £1.50 each night
THE RUTS
+ Support

Monday August 13th — £1.25
Factory night with
ORCHESTRAL MANOEUVRES
CERTAIN RATIO JOY DIVISION

Tuesday August 14th — £1
INTERVIEW + The Cleaners

Thursday August 16th — £1
SPIZZ ENERGI
+ Support

CORNER CROMWELL ROAD/NORTH END ROW W14
Adjacent West Kensington Tube Tel: 01-603 6071

GLOBAL VILLAGE

Villiers Street, Charing Cross

Terry Draper for Engin-Ear Productions Ltd presents

All Night
Friday August 10th
ANGEL WITCH
URCHIN
IRON MAIDEN
+ D.J. Joe Lung
£2
Doors Open 9 pm, Licensed Bar till 3 am
Hot Food and Soft Drinks throughout

Saturday August 11th
ESSENTIAL LOGIC
MONOCHROME SET
prag VEC
+ D.J.
£2
Doors Open 9 pm, Licensed Bar till 3 am

Monday August 13th — £1
THE MODS
+ The Lambrettas
+ 6 More Prophets
+ The Spiders + D.J. Jerry Floyd
Doors Open 8.30 pm, First Band on Stage 9 pm, Open till 3 am

All bookings via Will Sproule of Ronnie Scott Directions 01 439 7791

WINDSOR CASTLE

309 HARROW ROAD, W9

Thursday 9th
57 MEN
+ Support
50p adm Open till 12

Friday 10th
BOMBSHELL
+ Support
50p adm. Open till 12

Saturday 11th
CHARLIE AINLEY & THE MISDEMENOURS
+ The Thought Police
75p adm. Open till 12

Sunday 12th
Country Night
Free Closes 10.30

Monday 13th
SPARE PARTS
Free Closes 11.00

Tuesday 14th
BEVERLY DRIVE
Free Closes 11.0

Wednesday 15th
ROBERT & THE REMOULDS
+ Chalet
Free Closes 11.00

WESTBOURNE PARK TUBE — 01-286 8403

STRAIGHT MUSIC PRESENTS

SQUEEZE
YACHTS
SIMPLE MINDS

LYCEUM
STRAND, WC2
SUNDAY 12th AUGUST at 7-30

TICKETS £2·50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

TELEPHONE 01-387-0428/9

MUSIC MACHINE

Playing times 10.30 pm and midnight.
CAMDEN HIGH ST. OPP. MORNINGTON CRESCENT TUBE · N.W.1

Wednesday August 8th — £1.20
ZONES
+ Outpatients

Thursday August 9th — £1.70
THE RECORDS
+ The Vapors

Friday August 10th & Saturday August 11th
EDDIE & THE HOT RODS
+ The States
Advance tickets £2.25 from Box Office

Monday August 13th — £1.20
WARM JETS
+ False Alarm
+ The Rude Kids

Tuesday August 14th — £1.20
SMALL HOURS
+ DAZZLERS
+ Pretty British

Wednesday August 15th — £1.20
STARJETS
+ Looney Q

Thursday August 16th
BUDGIE
+ Bombshell
Advance tickets £2 from Box Office

LICENSED BARS — LIVE MUSIC — DANCING
8PM - 2 AM MONDAY TO SATURDAY
OVER 18s ONLY

ZONES

Thursday 9th August:
NORWICH, BOOGIE HOUSE
Friday 10th August:
BIRMINGHAM, BARBARELLA'S
Saturday 11th August:
BLACKPOOL, NORBRECK CASTLE
Sunday 12th August:
LEEDS, FFORDE GREEN HOTEL
The New Single: "MOURNING STAR" ARIST 286
The Album: "UNDER INFLUENCE" SPART 1095
ARISTA

WHITE HOT PRESENTS

KITT

LIVE ON STAGE
with special guests
THE STATES
Ritzy Cinema Brixton
Wed. Aug. 8
Wed. Aug. 15
Wed. Aug. 22

Show starts at 7.30 pm
Tickets £1.30 available from the box office now
Ritzy Cinema Brixton, Brixton Oval
(50yds left of Brixton Tube) Phone: 737 2121

THE BRIDGE HOUSE

23 BARKING ROAD, CANNING TOWN, E16

Thursday August 9th — 50p
BANDIT
+ Ricky & the Prefects

Friday August 10th — 60p
Back by demand
NEWSFLASH
+ Walking Wounded

Saturday August 11th — 60p
THE YOUNG ONES
+ THE MO-DETTES

Sunday August 12th — 40p
R. D. B.
+ Flexible Dustbins

Monday August 13th — 50p
STA-PREST
+ S.W.1.

Tuesday August 14th — 40p
THE BOYCE BAND
+ Heroes

Wednesday August 15th — 50p
CHARLIE AINLEY & THE MISDEMEANOURS

Thursday August 16th — 50p
THE BUSINESS

DINGWALLS

RHYTHM 'N' BOOZE

WED 8
FROM JAMAICA **PRINCE HAMMER**
THURS 9
CAROL GRIMES SWEET F.A.
FRI 10
ROY ST JOHN & THE HUSKIES + SPITFIRE
SAT 11
WHIRLWIND + FRAZER NASH
SUN 12
BLUES BAND
featuring PAUL JONES, TOM McGUINNESS & HUGHIE FLINT + TERMINAL SNACK BLUES BAND
TUES 14
THE PIRANHAS
WED 15
REGGAE WITH **PRESSURE SHOCKS**

Open Monday-Saturday 8pm-2am & Sunday 7pm-11.30pm
Live Music. Licensed Bar. Disco. Restaurant. Fun.
CAMDEN LOCK, CHALK FARM ROAD, LONDON NW1 01-267 4967

dog watch

Friday August 10th
BASILDON
Double Six

Saturday August 11th
OXFORD
Corn Dolly

Wednesday August 15th
WOOLWICH
Tramshed Theatre

Friday August 17th
FULHAM
Greyhound

TO ADVERTISE RING BRIAN B 01-261 6153.

THE Venue

160 VICTORIA ST, SW1
(opp Victoria Tube station)
01-834 5500

Tickets from The Venue Box Office and the Ticket Machine in the Virgin Megastore, 14 Oxford Street, W.1. Postal Applications (P.O's only) from The Venue.

Food, Drink, Live Bands, Dancing 7pm-3am.

Thursday August 9nd — £3
NO DICE
+ Mark Andrews & the Gents

Wednesday August 22nd — £3
BRAM TCHAIKOVSKY
+ Interview + Sussex

Friday August 24th — £3.25
CHAS 'N' DAVE

By Arrangement with Bryan Miller for 5 nights, £5.50 each night
Wednesday September 5th
Thursday September 6th
Friday September 7th
Saturday September 8th
Sunday September 9th
JAMES BROWN REVUE
Two Shows 9 pm & 11.30 pm

FOR THREE NIGHTS
£3.50 each night
Friday August 10th
Saturday August 11th
Sunday August 12th
COMMANDER CODY

FOR SIX NIGHTS
£4.50 each night
Tuesday August 14th
Wednesday August 15th
Thursday August 16th
Friday August 17th (2 shows)
Saturday August 18th (2 shows)
Sunday August 19th
AL GREEN

CAROLINE Roadshow

Friday August 10th
EMBASSY SUITE COLCHESTER, ESSEX

Saturday August 11th
STOUR CENTRE, TANNER LANE, ASHFORD, KENT.

Friday August 17th
THE GREYHOUND, PARK LANE, CROYDON.

(Admission to this gig by ticket only, £1.50 from Virgin, Bonaparte, Diamond, Our Price, Disca, Cassette, Beanos, Goodness, & Cloakes of Croydon & Streatham Record Shops)

Thursday August 16th
PIER BALLROOM, HASTINGS, SUSSEX.

Saturday August 18th
DREAMLAND, SEAFRONT, MARGATE, KENT.

For bookings phone 0621 783229

BRITAIN'S TOP HEAVY ROCK MUSIC SHOW!
Doors open 8pm. Bar. Admission £1.50.
D.J's Rob Eden! Robbie Day! Harvey The Rabbit!

STRAIGHT MUSIC PRESENTS

BANK HOLIDAY WEEKEND

SECRET AFFAIR
MADNESS
PURPLE HEARTS
THE SELECTOR
LITTLE ROOSTERS

LYCEUM
STRAND, W.C.2

SUNDAY 26th AUGUST at 6·30

TICKETS £2·50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Thursday August 9th £1
THE VALVES

Friday August 10th 75p
ROY SUNDHOLM BAND

Saturday August 11th £1
THE PHYSICALS

Sunday August 12th 75p
THE WALL

Monday August 13th 75p
THE DEFENDANTS

Tuesday August 14th
SPECIAL CHARITY NIGHT

Wednesday August 15th £1
THE INVADERS

Thursday August 16th 75p
CYGNUS

Veronica Blake *Presents*
in aid of the National Council For One Parent Families

THE SPECIALS
LINTON KWESI JOHNSON
JOHN COOPER-CLARKE
THE SELECTOR

Tuesday August 21st at 7.30 at HAMMERSMITH PALAIS

Tickets £3 in advance from Palais Box Office or available on door

---

MADCAP presents
prior to the Reading Festival appearance

THE RAMONES
plus Support
at The Guildhall, Portsmouth
Sat. 25 Aug. at 8pm

Tickets: £2.75 advance, £3.25 door.
Advance tickets from Guildhall Box Office, HMV (Portsmouth), Virgin (Southampton) & 215 Westbourne Park Road W11, London

---

BEST IN MODERN FOLK
Every night 8-11pm
at
BUNJIES
Coffee House
27 Litchfield Street, WC2
(Leicester Square tube)
Food from 5pm
Ring 240 1796 for details

JACKSON'S ROCK CLUB

Saturday August 11th at 8 pm

64 SPOONS
+ Lammagyre

Advance & members 64p. Door 80p

Tel: 01-340 5226

DUKE OF LANCASTER
Approach Road, NEW BARNET
(beside BR New Barnet)

Thursday August 9th
STEPPING OUT
Friday August 10th
DAVID BLOSSE BAND
Saturday August 11th
ZILCH
Sunday August 12th
DESTROYER
Tuesday August 14th
ROBOTS ON STRIKE

PTARMIGAN

Regret that they will be unable to appear at the Empire Pool, Wembley until further notice.

(Band enquiries Emsworth 3537)

MADCAP presents
The Angelic Upstarts
plus Special Guests
THE LOW NUMBERS
plus ROBERT & THE REMOULDS
at the
Electric Ballroom
184 Camden High Street
Fri. 17 Aug. at 8pm
Admission: £2 on door

THE PORTERHOUSE
20 Carolgate, Retford, Notts.
Tel. 0777 704931.

Friday August 10th
SLAUGHTER & THE DOGS
Saturday August 11th
Heavy Metal with
SAXON

MARCH OF THE MODS 1979

Purple Hearts
SECRET AFFAIR
BACK TO ZERO

SECRET AFFAIR/PURPLE HEARTS/BACK TO ZERO

August 10	Scarborough
August 14	Plymouth — Clones
August 15	Torquay — Town Hall
August 16	Birmingham — Barbarella's
August 17	Manchester — Factory
August 18	Cheltenham — Whitcombe Lodge
August 20	Swansea — Circles Club
August 22	Newport — Stowaway
August 23	Bristol — Trinity Leisure Centre
August 24	W. Runton — Pavilion
August*25	Dudley — J.B.'s
August 26	London — Lyceum
August*27	Bournemouth — Canvey Paddocks
August 28	Sheffield — Limit
August 29	Barnsley — Civic
August 30	Leeds — Fforde Green
August 31	Newcastle — Mayfair
September 1	Liverpool — Eric's

Cowbell has arranged this tour

STRAIGHT MUSIC PRESENTS

UK SUBS
THE PACK
THE LAST WORDS

ELECTRIC BALLROOM
184 CAMDEN HIGH ST. N.W.1. (NEAREST TUBE CAMDEN TOWN)
SATURDAY 18th AUGUST at 7·30
TICKETS £2·50 (INC VAT) IN ADVANCE ELECTRIC BALLROOM BOX OFFICE. TEL. 485 9006
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., 439 3371. PREMIER BOX OFFICE. TEL. 240 2245.
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., N.W.1., TEL. 485 5088

EDINBURGH ROCK FESTIVAL

SATURDAY
SEPT. 1st
VAN MORRISON

SPECIAL GUESTS
STEEL PULSE
CHIEFTAINS
UNDERTONES
+ MORE NAMES TO BE ADDED
+ THE REST OF THE FEST.
August 17th — THE RUTS £2.00
+ LINTON KWESI JOHNSON
CLOUDS
August 20th — JOE JACKSON £2.00
TIFFANYS
August 27th — MOD BALL £1.60
TIFFANYS
September 3rd — REVILLOS £2.00
TIFFANYS
September 7th — SKIDS
ODEON
(3.00 2.50 2.00)

THE BIG DAY OUT
THE ROYAL HIGHLAND SHOWGROUND, INGLISTON
is situated 1 mile from Edinburgh, 35 miles from Glasgow on the M8, adjacent to Edinburgh Airport. Special bus services from Edinburgh, St. Andrews bus station. N.C.P. parking. Restaurants, bars and all facilities in the park. Many extra attractions. Open 12 noon, finish 11 pm approx.

TICKETS now on sale £6 (inc VAT) in advance, £6.75 on the day, a small surcharge may be added at some outlets, children under 10 accompanied by adults, FREE.
BY MAIL, from The Edinburgh Rock Festival, Box-office, Box 103, Head Post Office, Edinburgh 1 (s.a.e. and postal orders only, crossed and payable to 'Regular Music Festivals') or from The Edinburgh Festival Fringe Box office, 170 High St, Edinburgh. (SAE and cheques or postal orders, crossed and payable to 'The Festival Fringe Society').
AT BOX-OFFICES
EDINBURGH: Fringe Box Office, High Street, and Bruces. LONDON: Ticket Machine, Virgin Megastore, Oxford Street; London Theatre Bookings. GLASGOW: The Apollo Centre. BELFAST: Harrisons. DUBLIN: Pat Egans. CORK: Pat Egans. NEWCASTLE: Virgin Superstore. CARLISLE: Pink Panther. ABERDEEN: Other Record Shop. INVERNESS: Other Record Shop and all branches of Bruces Records in EDINBURGH, GLASGOW, DUNDEE, KIRKCALDY, FALKIRK.
Festival information 031-226 3645

INGLISTON
DUNDEE
GLASGOW
EDINBURGH
M8
A1
NEWCASTLE
CARLISLE
M6

STICK UP FOR THIEVES LIKE US
(DO IT) FOR THE REST OF YOUR LIFE
Single c/w Touch Your Love and Murder in New York
THIEVES LIKE US
Winchester 62581
Tour Dates
August 11th — The Gloucester Bars, Weymouth
August 12th — Poole Arts Centre, (Lunchtime).
August 13th — Corn Dolly. Oxford
August 16/17 — Crockers, Bristol
August 18th — Salisbury Town Hall
August 19th — Lakers Hotel, Redhill

The No. 1 Club
The Pied Bull, 1 Liverpool Road, N.1.
Tuesday August 14th — £1
THE WALL
+ The Suspects (Ex Rottin' Klitz)

TWIST & SHOUT *presents*
SQUIRE
Thursday 9th
THE CASTLE
Tooting Broadway
Saturday 11th
THE WELLINGTON
Waterloo
V.I.Ps
Saturday 11th
THE SWAN
Hammersmith
Monday 13th
101 CLUB
Clapham Junction
Enquiries: 01-223 6481

Don't you get in a tight spot. Phone the SPACE ACE BRIAN B on 01 261 6153 to advertise your gigs

THE TOWER CLUB
Bower Street,
Oldham, Lancs.
061-624 5491
The North's leading venue for Rock Music. Live Heavy Rock Bands Every Week.
Saturday August 11th
Famous Recording Band
NUTZ
Food & Bar till 2 am
No Membership Required
All Welcome

100 CLUB
100 OXFORD STREET
LONDON WEST ONE
Thursday August 9th
TRIBESMAN
Thursday August 16th
MERGER

BERND WEBER
AND THE
LAST RESORT
14th Greyhound, Fulham Palace Road
15th Tramshed, Woolwich

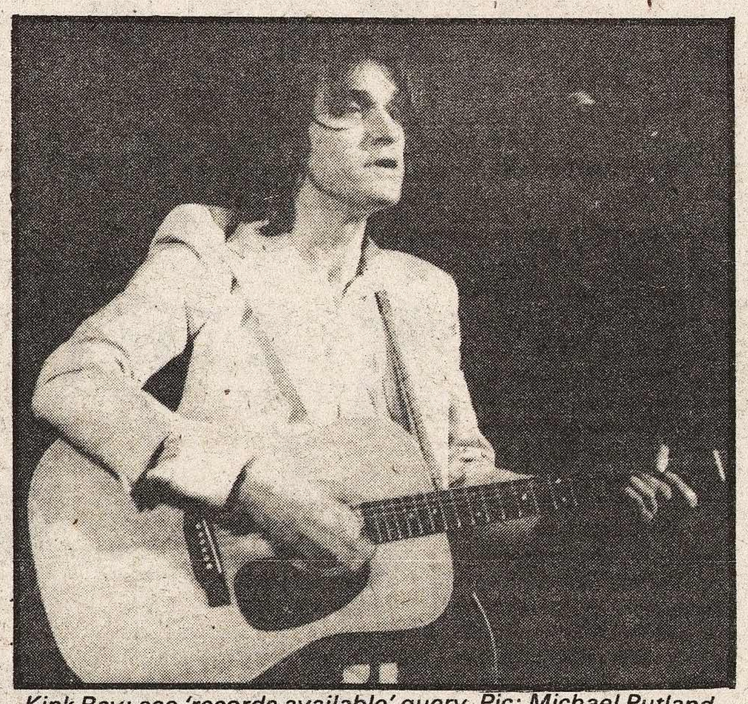
"DOWN ON THE FARM"
A New Jazz Drama with Music, Mask & Movement.
One performance only, at
THE RIO CINEMA, DALSTON,
107 Kingsland High Street, E8
Sunday August 12th
at 3.30pm
Tickets £1.50
Enquiries: 01 254 6677

Words
(Barry Clarke)
CITY HALL, ST ALBANS
Friday August 10th
8.30—1 am
Late Late Rockshow x
The Waldo's Package featuring
THE TEA SET
WESTENDS
CLIVE PIG &
THE HOPEFUL CHINAMEN
THE BODIES
THE TOYS
THE GOOD BUYS
NIGEL SIMPKINS &
Friends
20th Century Lights and Disco
All tickets £1.50 from Box Office, 37 Chequr Street, St. Albans. Tel. 64511 or on door
Sat. Aug. 18th Capital Radio's
GRAHAM DENE

FAN CLUB
Sunday August 12
at THE
BUCCANEER
MARINE PARADE,
BRIGHTON.

Information CITY

EDITED BY FRED DELLAR



Kink Ray: see 'records available' query. Pic: Michael Putland.

HOW many records by The Kinks are still available in this country — and why aren't all their discs still in the catalogue? **NAME LOST, Somewhere.**

● **Though most of The Kinks' RCA material has been well and truly zonked — only the album 'Schoolboys In Disgrace' (RS 1028) remains in the catalogue — plenty of goodies remain available on Pye and Arista, while a '20 Golden Greatest Hits' (RPL 2031) graces the Ronco listing.**

The Arista tally includes the 'Misfits' (SPART 1055) and 'Sleepwalker' (SPARTY 1002) albums, plus such singles as 'Sleepwalker' (ARIST 97), 'Juke Box Music' (114), 'Father Christmas' (153), 'Rock'n'Roll Fantasy' (189), 'Live Life' (199), 'Black Messiah' (210) and ('Wish I Could Fly Like) Superman' (240) while Pye's assortment of issues and reissues includes seven albums — 'Arthur — Or The Decline And Fall Of The British Empire' (NSPL 18317), 'Lola, Percy And The Apeman Come Face To Face With The Village Green Preservation Society' (GHD 50), 'Golden Hour Of The Kinks' (GH501), 'Golden Hour Of The Kinks — Vol.2' (GH558), 'Kinks Part 1 — Lola Versus Powerman And The Moneygoround' (NSPL 18359), 'Soundtrack to Percy' (NSPL 18365), 'The Kinks File' (FILD 001) — and such singles as 'Apeman' (7N 45016), 'Lola' (7N 17961), 'Sunny Afternoon' (7N 45482), 'Where Have All The Good Times Gone?' (7N45313), and 'You Really Got Me' (FBSI). Also available is a 12" 45 comprised of 'Lola', 'Sunny Afternoon', 'Waterloo Sunset' and 'Dedicated Follower Of Fashion' (BD 105) and an EP formed by 'You Really Got Me', 'Set Me Free', 'Wonder Boy', 'Long Tall Shorty' (PMM 100).

It should be pointed out however, that these records are only theoretically available — that is to say they're still listed in the catalogue. But I know of one shop that's ordered 'Arthur' twice and still not received any copies!

Finally — the problem of deletions. The answer to this is that companies are often run by accountants and other folk who have no love of music or by computers who can more readily be forgiven their sins. If the record falls below a certain sales figure — even if that disc is regarded as an all-time classic, with potential sales for years to come — then it gets the old choperoo. The situation really is more complex than that — termination of licensing agreements, shortage of warehouse space and a number of factors play a part in the great deletion game. But there's little doubt that too many good records are deleted to make room for some pathetic no-hopers.

WHAT was the date and circumstances of Bobby Darin's death? Also, how many American hits did he register? **MACK THE KNIFE, East Molesey, Surrey.**

● **Darin died of heart failure, on December 20, 1973, during the course of his second open-heart operation in two years. During 1971, the singer had two heart valves replaced but later he had some dental work done and the dentist failed to give him any antibiotics, with the result that he got septicemia, an infection which caused his heart to beat out of rhythm. Returning to hospital on December 19, 1973, he underwent some eight hours of surgery before pegging out. His death occurred at the age of 37.**

Nearly 40 of his records claimed a place in the U.S. charts, the biggest of these being 'Splish Splash' (1958), 'Queen Of The Hop' (1958), 'Dream Lover' (1959), 'Mack The Knife' (1959), 'Clementine' (1960), 'Won't You Come Home Bill Bailey' (1960), 'Lazy River' (1961), 'You Must Have Been A Beautiful Baby' (1961), 'Irresistible You'/'Multiplication' (1961), 'Things' (1962), 'You're The Reason I'm Living' (1963), 18 Yellow Roses' (1963), and 'If I Were A Carpenter' (1966). His last hit was 'Long Line Rider', which he cut for direction in 1969, while one of his most unusual successes was 'Beachcomber' (1960), a piano solo.

I READ somewhere that The Byrds once appeared in a movie called *The Big TNT Show*. Could you tell me something about this epic and list the songs The Byrds sang in it? **T. G. Hill, Caterham, Surrey.**

● **After spending a considerable period down in the film archives among myriad folk doing research on Bruce Lee (really!) I discovered that *The Big TNT Show* was released in 1966 and featured The Byrds singing 'The Bells of Rhymney' and 'Turn, Turn, Turn'. The film documents a concert held in Hollywood on November 29, 1965 and also contains performances by Ray Charles, Donovan, Lovin' Spoonful, Ike And Tina Turner, The Ronnettes, The Modern Folk Quartet, Roger Miller, Joan Baez and Bo Diddley, while David McCallum is seen conducting The Ray Charles Orchestra through versions of 'One, Two, Three' and 'Satisfaction'. Phil Spector is listed as the film's musical director.**

ARE there any recently published books of complete Dylan lyrics, preferably up to and including 'Street Legal', or at the very least, 'Blood On The Tracks'? Also, could you provide details of stockists? **U.N.SIGNED, Woodthorpe, Nottingham-IN Charlie Gillett's book** *Making Tracks,* mention is made of two books by Joel Whitburn — namely *Record Research 1955-1971* and *Rhythm And Blues* — both being surveys of the American charts. Can you tell me if these books are available in Britain? **A.E. RADBURN, Oxford OX4 1LW.**

● **Predictably, all the Zim's recorded lyrics have appeared in print. In fact, everything our Bobby's ever written down, be it a shopping list or betting slip, seems to have been published at one time or another. And while there are no complete Dylan songbooks — the most comprehensive one I know about is *The Songs Of Bob Dylan 1966-1975,* a 384-page tome published by Cherry Lane — a series of publications covering most Dylan albums, including 'Street Legal' and 'Blood On The Tracks', has been published by Big Ben-EMI Music. All these songbooks are available from Musique Boutique, 70 Shaftesbury Avenue, London W1 (01-437 6144), whose complete catalogue can be obtained for 35p (UK) or three international reply coupons (Overseas).**

We've touched on the subject of the Whitburn books before — though I guess it's worth mentioning that there's a new one called *Pop Annual 1955-1977* (Record Research), which lists every record to enter *Billboard's* Hot 100, in *year* order, as opposed to the *artist* order listings that whitburn has compiled in the past. All can be obtained from our old friends, Compendium Books, 234 Camden High Street, London NW1 (01-485 8944). But be warned! Only Paul Getty and maybe a few first division oil sheiks can now afford Whitburn's books, the new *Pop Annual,* which incidentally, is a paperback, retailing for nothing less than 26 green smackers!

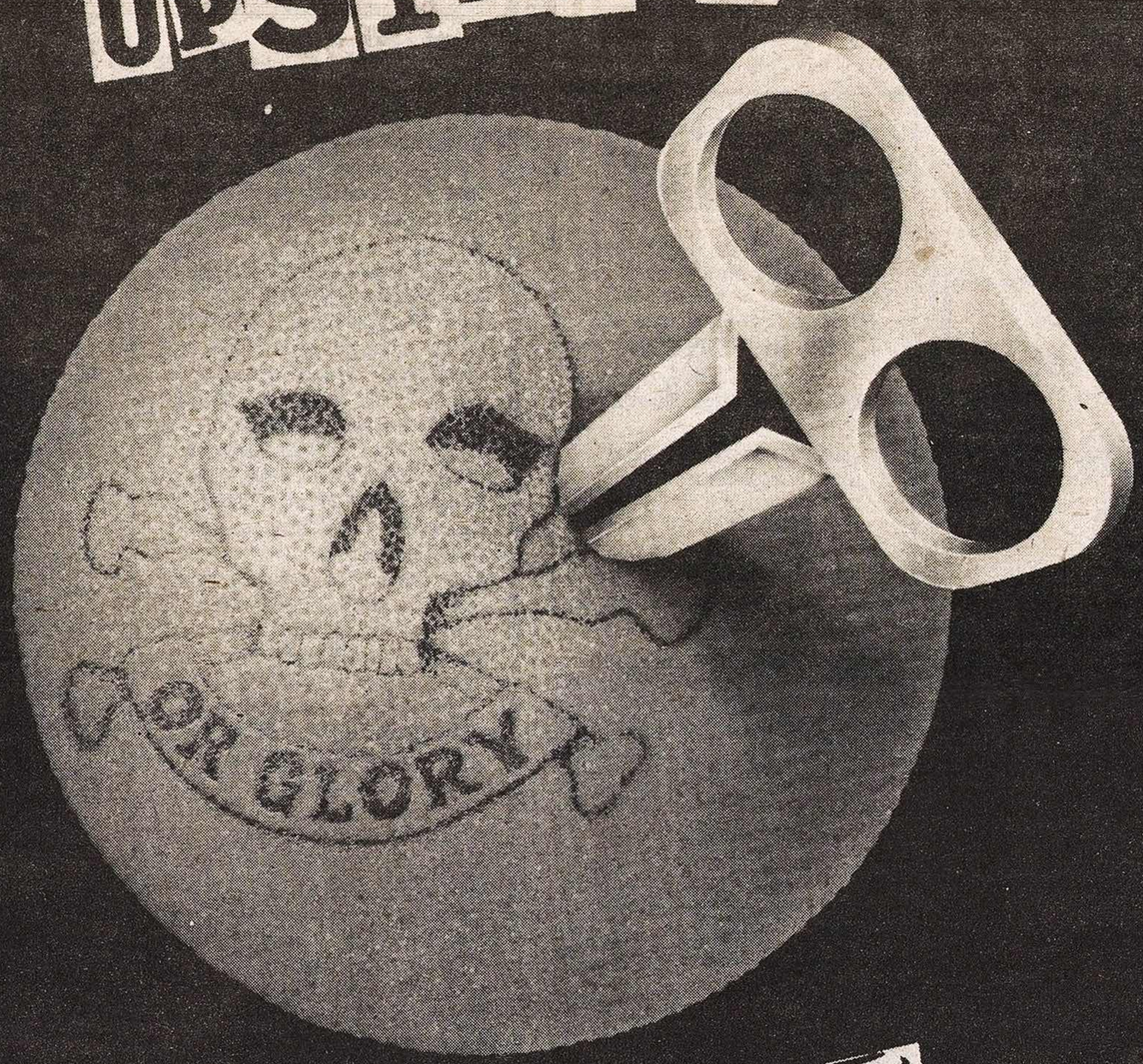
Album includes

I'm AN UpSTART

and the new single

TEENAGE WARNING

ANGELiC UpSTARTS



TEENAGE WARNING

Available Warner Brothers records and cassettes. K 56717

SILVER SCREEN

Martin Sheen keeps out a wary eye as Trapper Pike in Eagle's Wing.

No flying tonight

Eagle's Wing

Directed by Anthony Harvey
Starring Martin Sheen, Sam Waterston, Stephane Audran and Harvey Keitel
(Rank)

John Wayne wouldn't have liked it, but you might. *Eagle's Wing* is the latest in a short but steady stream of films to try to untangle some reality from all the fantasy that's wrapped itself around the way the American West was 'won'.

Made under gruelling conditions in Durango, Mexico, by Anthony *Lion In Winter* Harvey — a New York-based Briton whose schlocky *Players* (made after *Wing,* but released before) differs from this as much as sun from moon — *Eagle's Wing* isn't really a Western at all and has much more in common with movies like Robert Altman's *McCabe & Mrs. Miller,* Arthur Penn's *The Missouri Breaks* and Alan J. Pakula's *Comes A Horseman.* In fact, like Pakula's recent epic, it's long and lyrical, romantic but not too rosy, and will probably plough a solitary furrow straight to oblivion given Hollywood's (and the 'new' cinema public's) current staple diet of and demand for comic-strip SF and special effects. Don't let it happen . . .

As the film's opening, and only, chunk of narration makes plain, the horse was vital to anyone's health, wealth and efficiency in the period (the 1840s) we're concerned with here. The Eagle's Wing of the title is actually a magnificent white stallion, the sort of horse that any man worth his water takes one eyeful of and *must* possess.

Wing is initially the property of a Comanche chieftain, but spends most of the movie being fought over by White Bull, a Kiowa dog soldier (Sam Waterston) and Pike, a trapper (Martin Sheen).

The contrast between these two protagonists is nicely drawn. White Bull is a tall, gaunt, rather quizzical character who speaks nary a word throughout, whilst Pike is a dumpy, garrulous bullshitter who mumbles and sings to himself all the time. But both men are renegades, the Indian on the run from his failure to make the tribal grade and Pike from a life of petty crime back east. The stallion soon becomes the centrepoint of their lives, much more than an obsession and only slightly less than a complete expression of who, what and why they are at all.

The prolonged duel ups and downs across the valleys and mountains; the immense, forbidding and unforgiving landscape is astonishingly depicted by cameraman Billy Williams, its wild, unpredictable moods and spaces a metaphysical backdrop for White Bull and Pike's unsettled business. Stock Western motifs — the ambush, the stagecoach hold-up, the woman, the loot, the Mexicans — are all threaded ingeniously around and about the central storyline, but obliquely, differently. They're just false trails — like the one laid down by White Bull himself through the second half of the film — and really only go to show how singleminded Bull and Pike are in their pursuit of heaven and a horse on earth. The world turns, but they turn away.

All the same, there are some substantial little supportive cameos. Stephane Audran plays it handsomely cool and collected as a Spanish lady whose coach is set upon by Kiowas; Harvey Keitel is typically intense and uptight as Pike's fellow trapper; John Castle smooths all before him as a raffish Irish priest and Jorge Russek sweats unpleasantly as a murderous Mexican.

More generally, *Eagle's Wing* balances moods and moments very well. A scene in a Comanche burial ground when day's fast fading and the entire sky seems to be dancing with demons chills to the marrowbone, whereas Pike's breaking in of Wing is welcome light relief. Interest is sustained throughout, attention to period detail is remarkable and you're constantly forced to reassess how you feel about both White Bull and Pike; both men eventually earn your respect, but not necessarily for obvious reasons.

Altogether, a powerful, conscientious, unselfconscious movie. "The West, the way it really was . . . before the myths were born," claims the blurb. Well now, Mr. Copywriter, I'm not so sure about that; the American Indians surely had plenty of myths of their own long before the white man was even a speck or a ship on the horizon. This quibble aside, the blurb's boast isn't an idle one.

See *Eagle's Wing,* and let some spirit move you.

Angus MacKinnon

Doctor Zhivago

Directed by David Lean
Starring Omar Sharif, Julie Christie, Alec Guinness and Rod Steiger.
(CIC)

What! You mean you haven't seen 'The film that was destined to return', the all-time block-bustin', tear-jerkin' potboiler classic guaranteed to soak every hankie in the house!? Shame on you, heartless infidel.

Redeeem yourself immediately or thrill once again to David Lean's 14-year old adaptation of Boris Pasternak's *Doctor Zhivago,* a 1958 bestseller famous for a plot containing more twists and turns than a Ukranian barndance.

Yuri Andreievich Zhivago (played by Omar Sharif with unbearably watery eyes) is a sort of hyper-sensitive, poetry scribbling Marcus Welby Jnr. who falls hopelessly in love with the 'tender and passionate' Lara (Julie Christie).

Alas, it is not to be. Lara is already in the heady clutches of chief antagonist Komarovsky (the lasciviously vile Rod Steiger — boo hiss!) who does everything but twiddle the ends of his moustache while ravishing the beautiful 17-year old. Incidentally, there's much veiled bedwarming for an 'A' certificate.

The plotnik thickens as Lara tries to assassinate the bourgeois Komarovsky most bathetically. Soon enough, the 1917 Revolution rudely interrupts and the revolting peasants (sic) take to the streets. Zhivago goes off to war as does Lara's doting comrade and gung-ho Bolshevik Pasha (Tom Courtenay) who, in his hour of need, reaches out and finds her helping breast. They marry and are immediately parted, Pasha presumably swopping his innards for a shrapnel sandwich and losing a very nice pair of John Lennon steel-frame specs in the virgin snow.

With me so far? Good, there's still two hours to go.

The story progresses into the wartorn Russian wilderness and threatens to vanish into the vast snowy sets altogether, but no, traumas abound as Red guerillas kidnap Zhivago from his expectant wife and old-timer uncle (delightfully portrayed by Ralph Richardson as a refugee from *The Cherry Orchard*).

Technically, Freddie Young's cinematography is stunning. Many scenes were still vividly etched upon my memory from a previous viewing first time around. For a three and a quarter hour film, it is remarkably engrossing and virtually un-dated although the War is rather briefly glossed over — as is Zhivago's 'wondrous' poetry, which we never hear. Also, expect a fair amount of platitudinous dialogue and some laughably overstated heavy symbolism (blood on the snow as a prelude to the Revolution following embryonic clashes between workers and Csarist police and Lara's simultaneous deflowering by Komarovsky!).

Borscht, tears and a huge helping of ham it is — and that's damn good value for money these days.

Elissa Von Poznak

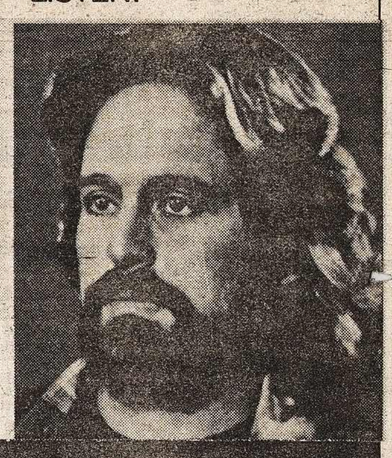
People who know the meaning of "The China Syndrome" are scared...

...soon you will know.

HE HAS THE FACTS ...BUT NO ONE WILL BELIEVE HIM.

SHE HAS THE POWER TO TELL US...BUT NO ONE WILL LET HER.

HE HAS THE COURAGE ...BUT NO ONE WILL LISTEN.



JACK LEMMON
BEST ACTOR CANNES FILM FESTIVAL 1979

JANE FONDA

MICHAEL DOUGLAS

the China Syndrome

COLUMBIA PICTURES PRESENTS A MICHAEL DOUGLAS/IPC FILMS PRODUCTION A JAMES BRIDGES FILM
JACK LEMMON JANE FONDA MICHAEL DOUGLAS
THE CHINA SYNDROME A
Written by MIKE GRAY & T.S. COOK and JAMES BRIDGES·Associate Producer JAMES NELSON
Executive Producer BRUCE GILBERT·Produced by MICHAEL DOUGLAS·Directed by JAMES BRIDGES
"Somewhere in Between" by STEPHEN BISHOP
Read the Corgi book
©1979 Columbia Pictures Industries, Inc.
RELEASED BY COLUMBIA - EMI - WARNER DISTRIBUTORS

FROM FRIDAY AUGUST 10
Leicester Square Theatre
TELEPHONE: 930 5252
Separate Programmes Daily, doors open 1.00, 4.15, 7.45pm.
Late show Friday and Saturday, doors open 11.15pm
FROM SUNDAY AUGUST 19 at the CURZON, EASTBOURNE
FROM MONDAY AUGUST 20 at the ODEON, GLASGOW

"Knebworth will fade away because of the stupefying complacency of it all."

Ghosts Of Progressive Rock Past

Words: Paul Morley

Pix: Pennie Smith

Events like Knebworth, the promoter Freddie Bannister had wanly predicted in Saturday's *Guardian*, cannot continue for much longer. The reasons for the inevitable decline and ultimate disappearance of such mammoth holiday exhibitions are ones of economics, practicality and, as far as we're concerned, most significantly, culture.

There has been — and this anachronism and polite gathering confirmed it — a dramatic dislocation in the scope and appeal of rock music. A series of developments and separations so that the rock'n'roll of Knebworth is so far removed from the rock'n'roll of, say, the four day Final Solution exploration as to be as different as two languages. The links are acutely tenuous.

In a way Knebworth is a glory sign of the importance and hugeness of rock'n'roll. How can over 140,000 people collecting from literally all over the world be dismissed?

Yet in other ways it is a sorry sign of the impotence of rock'n'roll when it becomes so gargantuan, a frightening hint of how rock'n'roll in the past moved through the process of celebration and could have, without the regenerating might of punk, sunk in a lazy wash of self-regulating, self-perpetuating self-congratulation.

The sixth Annual Knebworth Park Festival was like a ghost of those simpler, smoother progressive rock days, ironically saved only by the nervous energy and genuine amazed-to-be-there vitality of the accepted Holy Ghosts themselves, Led Zeppelin.

Events like Knebworth will fade away not due to lack of interest (there are more than enough people who will never accept the limitations and cramped pretensions of the progressive rock mutants), but because of the stupefying complacency and inevitability of it all.

And yet the only moments that connected the rock'n'roll of Knebworth with the rock'n'roll of Final Solution, or the rock'n'roll of The Undertones playing The Marquee that night (and things like liberation and outrage, abandon and passion) were during those periods when Led Zeppelin kept within the narrow range of their true expertise and played some of the most exhilarating music that I've heard this year. Such moments seemed out of place.

The implications of Knebworth are an indication of the stagnation of one level of rock and the amount of people absolutely unwilling to damn old traditions.

Led Zeppelin are a symbol of this and probably deserve that position.

At times they did play rock'n'roll as immense and intense as it's possible to get considering the necessary limitations the group occasionally impose upon themselves. But when they lost that discipline and pretended they could be profound and subtle, they were tedious: a true progressive rock group. And the reason progressive rock declined so decisively was because of the musicians' appalling smugness and dogmatism, their careless determination that they could stretch into areas where their experience and understanding was minimal. Zeppelin were no exception.

But they are one of the few groups of that era and that school of thought who can make some sort of sense in the contemporary scheme of things. Perhaps out of curiosity or desperation, they did blend their base heavy rock with all sorts of vague strains and they also attempted to push out the borders of heavy metal by exploring the possibilities of repetition and structure.

When Led Zeppelin play rock'n'roll — and 'Trampled Underfoot' is a classic example — I can begin to understand why people call them the greatest. But I can't *agree* with that statement because when the group lose the discipline, when they indulge themselves, when they naively romanticise and sentimentalise, they are infuriating.

Never have I heard a group so magnificent and so appalling within the space of one set.

During John Paul Jones' flat and uneventful piano part in 'No Quarter', it was sad that they could get away with ineffectual drivel. And yet only the rock'n'roll of Joy Division, Public Image, The Clash and The Raincoats has moved me as much this year as their tumultuous, crushingly compressed version of 'Trampled Underfoot'.

Bringing in such names as The Raincoats is a good way of attempting to put things into perspective, and of defining the distinctions contained in 'the dislocation'.

Led Zeppelin are held in reverential awe even by those who openly dispise them. This is ridiculous. It means that the new music, dismissed by the progressive music community as trivial and transient, is not mentioned in the same breath as the group. The thought that Led Zeppelin are 'above' the new music is poisonous, but established.

One of the major benefits of Zeppelin playing Knebworth is that even in their comparitive triumph they shatter such illusions. They reduced themselves. It need not be avoided any more, nor is it particularly detrimental, to say that the majority of the masterfully produced but erratic and naive music the group recorded has been surpassed many times over by young groups thrown up by punk.

It is the phenomenon of Zeppelin that should be held in awe, hardly the music. But, equally, it is the myth and misfortune that should be despised and pitied, not the music.

Led Zeppelin have made great rock'n'roll. They can fit into what rock'n'roll is now as well as the Stones or The Who — and you can take that whatever way you want. Certainly they don't deserve to be bracketed anywhere near Judas Priest, Van Halen, Kiss or Rainbow.

I'm considering them in a contemporary perspective, finding them not awkward or flatulent at all but in lots of ways exciting. In fact, I'm saying Zeppelin deserve some respect.

Surely the struggle, wearily overcoming the pressures and problems of the last few years, should be admired not snorted at? Are we so intolerant of groups facing up to the unknown obstacles, the loss of ambition, the pressures of misplaced idolatry, the expectations, the ageing process?

They come back faced with ridiculously unfair complications, and all we can say is: What took you so long?

There is no reason why Zeppelin should ever speak again; no one has any right to demand activity. One of the bravest moves of the year must be Zeppelin performing when the blanket of suspicion, cynicism and indeed *hate* must have been suffocating.

Even so they and their fans have to acknowledge that everything has changed. Zeppelin music is not invincible. It is full of the artificiality and unfortunate magniloquence of the typical progressive rock music; and that means that more often than not it's less than vital.

But they did come back, like something dragged out of another time, and for them to have any impact and effect in the contemporary flow they're going to have to get their bearings quickly and change around a lot. They will surely want to do something more elegant than become the vulgar episodic '80s equivalent of revivalists like Chuck Berry.

Zeppelin at Knebworth could be evaluated in a number of ways: in the context of a development; as part of everything around them; and in terms of potential.

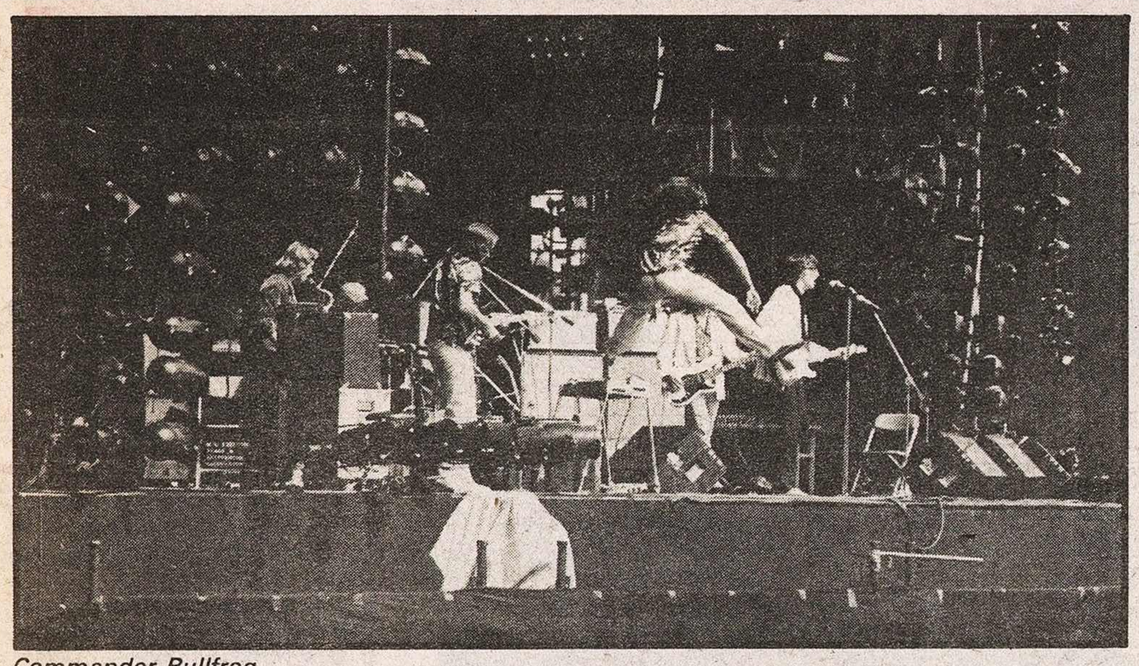
Only in the latter did they let themselves down. There was no suggestion that there has been or is to be a radical redefinition of the scope and shape of their music. They are not about to make major alterations to their established equivocal, ornamental heavy rock. But, who, seriously is looking for any rejuvenation, and who would know what to do with it?

On the day, as far as everything else goes, it would be needlessly cruel not to praise the Zeppelin. For these hours alone they were much more than a stabilised anachronism. They did more than enough not to embarrass themselves. At times they were playing rock'n'roll of such stinging insistence and convulsive perseverance it wouldn't have mattered how old or processed it was. There was little else they needed to do or could have done.

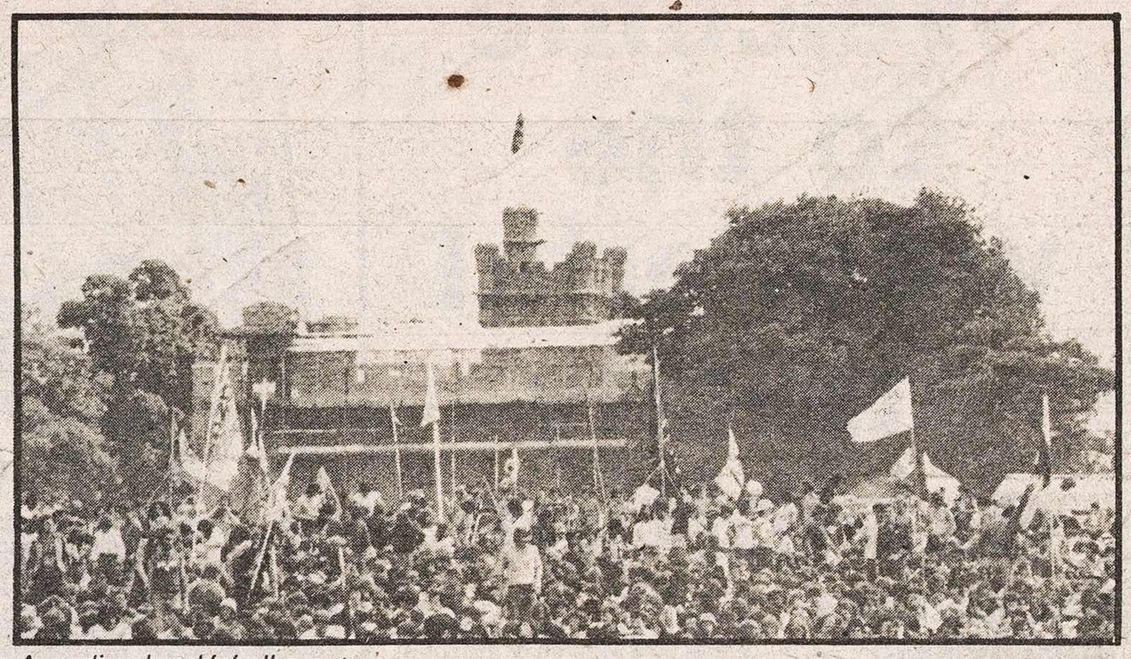
Before Led Zeppelin made incidental rock'n'roll history, the hours dragged, the sun shone on for ever and the batteries seemed to be fading in the radio. This was a day out and not my kind of rock'n'roll.

I cannot see how the Commander Cody can be assessed on any long term basis. Within the uninspiring terms of Knebworth, this busy, casual boogie-billy was not especially annoying, although I had trouble avoiding the pathetic pointlessness of it.

For a start, it seemed absurd for such a neutral pubby rock



Commander Bullfrog.



A medieval rock'n'roll event.

group to fly all this way to jump about, fall over, growl, and keep saying "I am here to say, is there anybody out there into rockabilly?" and receive occasional ripples of grudging applause. But this is a progressive rock festival. It's no use looking for reason or sense.

Fairport Convention opened up. I missed them, but then I refuse to believe I actually saw Chas And Dave. This bearded, blue-suited, brutish trio followed Commander Cody with more unattached, unassuming pub rock, and if it wasn't for Todd Rundgren would have been the biggest joke of the day.

What these people need is intimacy, booze, smokey atmospheres, incessant chatter, and not the wide open spaces of the Hertfordshire countryside.

Southside Johnny And The Asbury Dukes were also desperately in need of closeness and looseness. But, on the day, in the bright vacuum, Southside Johnny was respectably appreciated.

So it's also not fair to say that Todd Rundgren is as moribund and lost as the pale, obvious set he and Utopia rummaged through. The elastic banana man seemed intent on announcing to the world how far removed he is from everything except insisting that the line on the Todd genius graph plummets downwards.

Todd and Utopia concentrated hard on playing meek, spent rock'n'roll show music, where all the leer, grotesqueness and mock fantasia of discarded Todds seemed masochistically sucked out to leave nothing but a deflated, business-like parody of the silliest pyramid music.

Todd, though, has reached a stage where he's quite satisfied to understand that sections of the huge audience want to boogie and make crazy allusions to Woodstock.

He was a hit.

Hands were clapping, people were standing, and to see so many people clapping together is an impressive sight. Outside of the Knebworth terms, Todd Rundgren And Utopia just didn't exist.

Led Zeppelin then made the Knebworth hollowness into something that, if pushed, I would call An Occasion without being embarrassed. Of course, by the time they appeared, it was dark and the atmosphere was not one of impending doom.

Jimmy Page, Robert Plant, John Paul Jones and John Bonham enjoyed themselves and showed it. This is probably the one reason they've returned. They played erratically and delightedly for over three hours. What was most noticeable was the relative brand new economy, the nervousness and the unexpected edgy spontaneity.

There were less extended solo passages of limp, presumptious sluggishness. Page managed to keep his legendary but insubstantial guitar extroversion comparitively restrained. There was very little barren jamming. As Plant was introducing songs there was a definite shake in his voice, even though a lot of his set pieces were word-for-word the same as in Copenhagen.

At the start he seemed quite choked.

"It's got to be better than Earls Court," he rhetorically declared at one point, trying to be chummy.

Introducing 'Nobody's Fault But Mine' he hinted at the extent of their paranoia. "Here's a track that Charles Shaar Murray really liked . . ."

"How's everything?" he'd ask when lost for words, and a couple of times he arrogantly attempted to apologise for the repeated delays of the new LP.

Jimmy Page just kept grinning and sweating and dropping into the intent poses that prompted a thousand imitators.

It all ended as everybody present must have hoped it would. The final five pieces — the classics of the Zeppelin myth — typified the extremity of the overall performance.

'Kashmir' was meticulous and banal; 'Stairway To Heaven' faithful and delicate. During these two pieces I drifted into uneasy half-sleep, thus, as everybody was telling me, missing the laser effects that did wonderful things around Page's body — although I heard in the distance the stunned gasps that greeted the sight.

People set fire to newspapers, tents, wood and themselves to bring Zeppelin back for encores: 'Rock'n'Roll', 'Whole Lotta Love' and 'Heartbreaker'. During this section Led Zeppelin were the stuff of good memories. I did my Johnny Lydon dance, much to the bemusement of the people around my corner who kept asking me why I'd bothered to come.

Led Zeppelin didn't do enough to live up to their distorted legend, but that was surely not what it was about.

They didn't do anything that proved the last three years have been a waste of time. Within their own definition they did nothing that was unusual.

What they did do was prove that they're a clever, conceited, old-fashioned rock'n'roll group who still have drastic lapses in taste and discipline; that they're not heroes; that they are survivors; that they have a lot to do to surpass their own past work, and much more if they're to be properly innovative and speculative.

Because of their naivity and stubborness, I do think they deserve real respect. Not the empty, clinging respect of their obsessive fans, but considered respect that having been essentially unwitting victims of rock'n'roll's ugly drift into ill-fitting big business, having become so unbelievably massive not due to any consistent magnificence but because of the way rock'n'roll developed — inwardly inverted — they have tried to ignore it all and play some rock'n'roll. And what's more deplorable and sad? What's happened to the Pistols, even Pursey, or what's happened to Zeppelin?

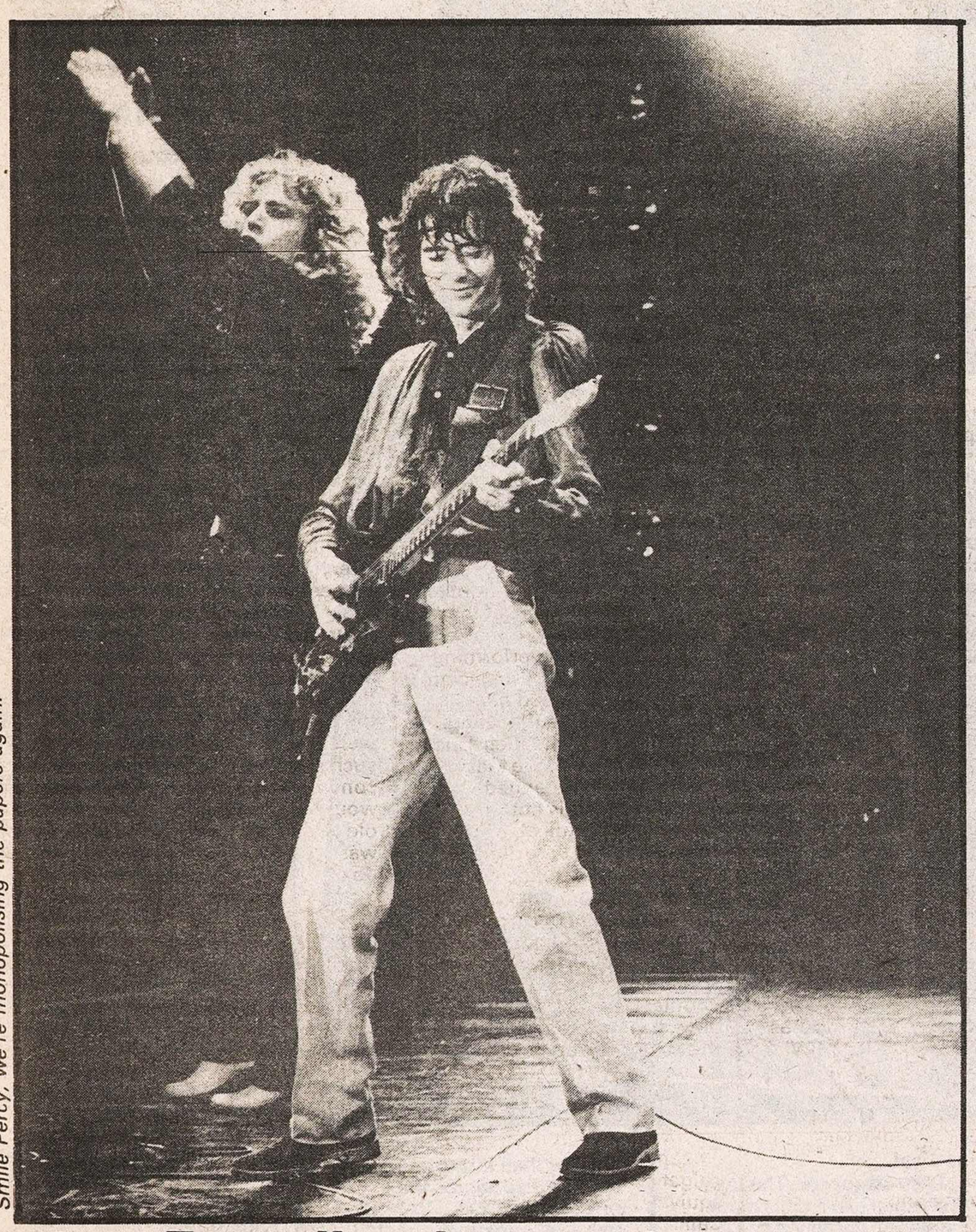
Rock'n'roll is still so young, and groups like Zeppelin faced new, unknown problems of growth, fame, compromise and creativity. Who can tell whether the way Zeppelin reacted was the only way possible or truly disgusting?

No one will ever be so big and trapped again, not because rock'n'roll is declining, but because the load is being spread. I respect what Led Zeppelin did, and although I may eventually lose that respect, right now I'm on their side.

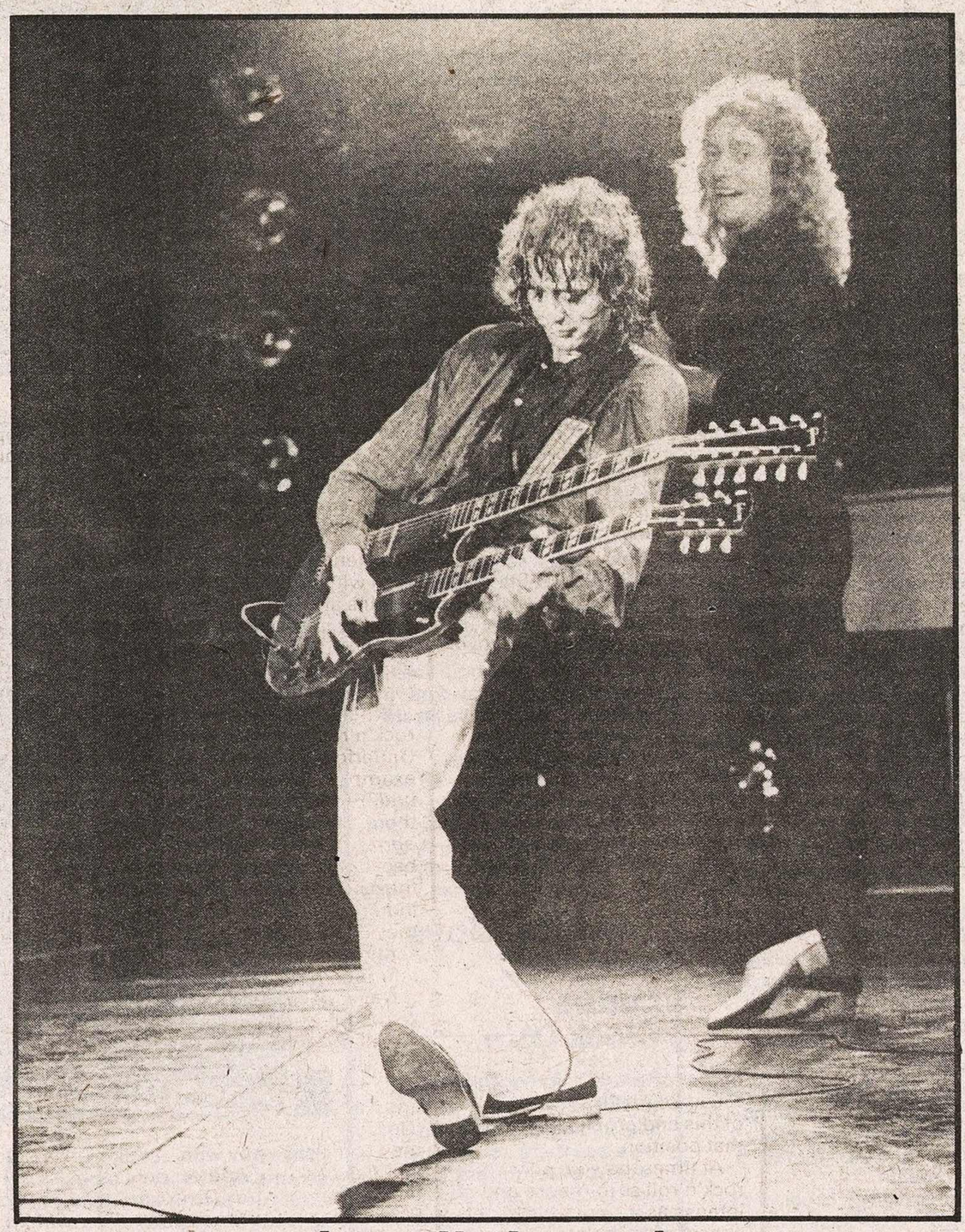
After all, they're just four confused, naive craftsmen who got themselves tangled in the ridiculous paradoxes through little fault of their own: idiots more than Gods.

Led Zeppelin at Knebworth were A Triumph. I didn't expect or demand anything from them. I don't need them. I don't care whether they go away for another bunch of years.

But over 140,000 people can't be wrong. And neither can I.



Smile Percy, we're monopolising the papers again.



"When Zeppelin play rock'n'roll I can see why people call them the greatest."

Welcome to the wonderful atrocity exhibition

Essential Logic
Joy Division
Teardrop Explodes
Echo And The Bunnymen

Prince Of Wales Conference Centre

Fart Squeak Fizzle Bleep!

Contrary to a good deal of popular mythology, those were just about the only sounds *not* made by any of the bands on a challenging bill put together by independent London gig promoters, Final Solution.

That there are still enough people around dismissing most of the so called avant-garde activists so glibly is a savage indictment of the numbing predictability of most of the criticisms such bands have been getting of late.

And — particularly in the cases of the groups assembled here — that is just so wide of the mark it's unbelievable.

All four are alive and breathing; pushing tentatively forward in vastly different directions. They are unorthodox but only rarely inaccessible.

First up were the two from Zoo — Echo And The Bunnymen and The Teardrop Explodes; both share the distinction of having released two of this year's best singles with 'Pictures On My Wall' and 'Bouncing Babies' respectively.

Echo And The Bunnymen are three Liverpudlians and a hypnotic drum machine. Playing only their tenth gig (and their first in London) they are understandably unsure of themselves onstage but still impressive.

Singer Ian McCulloch, who displays a tartan shirt and a shaggy quiff, strums a semi-acoustic guitar in the centre of the stage. Flanking him are bassist Les Pattinson and lead guitarist Will Sergeant, who spends most of the set buried beneath a pair of headphones operating the drum-machine.

Their electric folk songs are hauntingly atmospheric with the Velvet Underground and Bowie lurking ominously in the background. They are doomy without ever being depressing apart from on the last song but one, 'Happy Death Man', where they begin to ramble on erratically.

The Bunnymen are at their best when not being deliberately enigmatic.

Teardrop Explodes are probably more my sort of band.

Coming on after the Bunnymen, they immediately slip into more accessible pop/rock vein. The songs are choppy and chunky, the rhythm section brittle and funky. But with titles like 'Sleeping Gas', 'Ha, Ha, I'm Drowning', 'Went Crazy', and 'Second Hand', the songs suggest something more sinister and disorientating underneath.

Introducing a cover of the Bunnymen's 'Read It In Books', singer Julian Cope — an unruly mop of wavy light brown hair in an open-neck shirt — jibes good-naturedly that their version of the song is "fab and better". I'm inclined to agree, but only just.

If I had a flair for understatement, I could say that Joy Division were good too. The truth is they were phenomenal — the most *physical* hard rock group I've seen since Gang Of Four.

This Manchester band have been allowed to grow at their own pace, uncramped by commercial pressures. The result is they've created a totally distinctive, cohesive sound over the last two years.

They recall the sombre power of Magazine and the tribal rhythms of The Pop Group, but take everything a stage further.

Each member is equally important. Drummer Steve Morris is undoubtedly the best 'thumper' since the sadly exiled Palmolive of Slits/Raincoats fame. His style is also remarkable for the combination of ordinary drums and electronic percussion and syndrums, particularly devastating on 'She's Lost Control' and the 'Insight' encore.

Peter Hook swerves and dips on bass like a more menacing Paul Simonon, while guitarist Bernard Dickens remains sternly still beside Ian Curtis who sings and growls as he grimly jerks like a puppet on invisible strings.

Their set is paced perfectly, combining the already recorded material with newer songs like 'Dead Souls', 'Autosuggestion', 'Transmission' and 'Atrocity Exhibition' in roughly equal measures.

They have the spirit *and* the feeling.

The unknown pleasures of Joy Division are destined to be brought into the open now.

Essential Logic's luck was sadly out tonight.

Not only had they the thankless task of having to follow Joy Division, but they were also appeared so late that the majority of the crowd were already drifting off to catch the last tubes home.

It is hardly surprising that their set was sorely lack-lustre. I still think Lora is imaginative and talented and writes charming, quirky songs, but the internal chemistry of the Logic line-up (with the possible exception of second saxist Dave Flash) seems to be wrong.

Still, with the Virgin connection now severed after just one single, and an album on their own Logic label in the making, they have plenty of time to get their sums rights.

Adrian Thrills

The Tiller Boys
prag VEC
Ludus
Clock DVA

Prince Of Wales Conference Centre

Silence and darkness. Up on the stage there's someone under a white shroud. And that's it, that's all that happens. "You're not provin' nothin'," sneers A Member Of The Public.

But suddenly, a flickering projector throws some scrambled images; a tape emits these horrible snatches of bleak electronic noises. A hooded rapist type figure, all in black, emerges to attack the shrouded one, now revealed as a girl.

They disappear. The tape drones on like a nightmare. Finally, all is silence and sour confusion.

All in all it's an unusual 'warm-up' act, but probably cheaper than hiring a juggler.

And it also serves the purposes of Clock DVA very well — eliminating complacency, creating uncertainty or curiosity with an undercurrent of hostility.

Top: Lora Logic. Pic Alain de la Mata. Centre: Joy Division. Pic Alain de la Mata. Bottom: Linder. Pic Kevin Cummins.

They are a *very* weird group.

There are five of them — they use a guitar and drums, a bass, a synthesizer and the singer's scratchy violin — and they come in a variety of clothing styles to suit every taste. Clock DVA's music is fast and very echoey, sounding compressed and determined.

Clock DVA, while strange and exciting, looked fierce in a nervy kind of way — although they couldn't help smiling when they found themselves asked for an encore.

The next band, Ludus, are a bit peculiar too. "Self-indulgent bullshit!" declared another Member Of The Public. And although he could be right, that's really no problem as it's a self-indulgence others can share with pleasure. The very best music usually is.

Through four or five long pieces, Ludus delighted with their extravagantly patterned music woven in to a sinuous stretched-out sound. Bass, guitar and drums meandered unpredictably; singer Linder tripped about them, intense but easy. A graceful band, no longer just 'with potential'; I'd imagine they're at their best now.

A fair amount about prag VEC has already appeared in these pages lately, so suffice to say they proved worthy of the acts preceding, though never as evidently certain of themselves. Laughs aplenty, however, as John Studholme entered, said " 'Ello" and watched his guitar fall off to a resounding KERRANG!

And on top of that, joining them toward the end of a typically twisty absorbing set was a young saxophonist answering to the name Ian Penman (though not to several others offered from the back of the hall).

Last and, frankly, least came The Tiller Boys — actually only one boy plus his guitar and tape machines.

He never looked up, just plugged in and stood there making noises. Interesting to start with but, after 20 uninterrupted minutes of it, I wasn't too upset to see that last-train time had come around once again.

Paul Du Noyer

Throbbing Gristle
Cabaret Voltaire

Prince Of Wales Conference Centre

Seeing only half of Cabaret Voltaire's set through an administrative error was the least of my worries. I missed Rema Rema altogether so I touch my toes in apology.

Despite the shallowness of their singles, the Cab Vols are in the process of growth and they're picking up cogency and depth. Like the essential Joy Division they've stuck to their course, experimented, re-evaluated and by insuring their development they've ensured it. That they've frequently fallen flat on their faces is a crucial part of that process.

They're intense: musicians swim under minimal lighting and their ever-changing slide backdrop detracts the eye from human involvement. The accent, strenuously pulled away from Cabaret Voltaire as people, falls squarely on their music ... and that almost transcends into dense mantras. There is a definite feeling that the listener is somehow an intruder.

There's mystery here, the crackle of a gutted jungle and solitary animal rumblings. The inevitable impact is disorientation.

Cabaret Voltaire create an electrical snowstorm from which they loose tack too quickly; they are suffocatingly concrete and their musical esperanto tilts into tediousness.

Ultimately they splodge and it's the price for their exertions.

After Voltaire, Throbbing

Gristle materialise as a primeval thump. Their music burns like a house on fire.

The problem is that their musical chit-chat seldom graduates into firm discourse. The impression is that TG aren't bothered whether their efforts go wrong. The product is trash music that's as disposable as their daft fluorescent suits.

Lead personality Genesis P. Orridge's work at the current Hayward Gallery annual exhibition co-exists with interesting but often conceited artistic endeavours while staying free from stuffiness. His is a corner where the baffled punter can browse and giggle without feeling awkward; P. Orridge, amongst all possibilities for artistic credibility, introduces a discount showroom ambience with his plastic-catalogue documentaries of letters, postcards and the cat-next door.

His subjects in music he insists are also commonplace. Titles like 'Fed Up' and 'What A Day' corroborate this assertion but the audience tonight is markedly art school. It's as if TG's music is consciously 'on exhibition' and that's the contradiction.

The appeal just isn't as universal as P. Orridge would like to think.

Throbbing Gristle are mirrored by the stagnant stroke of lightning that's their symbol. They solidify and refrigerate their music and haul it out from time to time. It takes effort to listen to them and they nourish only if you're willing to plug in and feed.

Finally there's something very humorous about Throbbing Gristle. Their suits and their name is part of it. P. Orridge's robotic ham-acting is part of it and, strangely, so is the band's apparent seriousness (I bet they're biting hard on their lower lip!).

This isn't the present or future of anything.

"De-conditioning the way we're educated" — the continuing genesis of P. Orridge.

Pete Archer

The Cadets

Glasgow

The songs merge into a haze. Bored, we watch bass vibrations kaleidoscope ash round the ashtray like magnets with iron filings.

Cadets singer Allan — chunky, luminous blonde in garish satins — moves like pseudo-W/Jayne County; special use of coquettish eyes and tiny mimes — an irritant; fire-eats burning spears across a sweatbox; sings/looks like a more arch Andy Ellison.

Band altogether very much Jet/Radio Stars; might similarly have scraped punk acceptance three years ago as post-glam aggressive, but are now just clever, ornate metal-pop, separate from the vogue, though still professional, accomplished, mature; suitable for time-warped lurex decadents.

The real star is Tim, engrossed on guitar, varying visually from Davy Jones as scheming villain in Monkees melodrama to sensible guitar-hero histrionics. The rest are a useful band, male model androidal in appearance, the vocalist bearable only on tape.

For their gripping, imaginative guitar interaction (Tim/Calum), several attractive songs, their polish and confidence, they at least deserve some attention, even if their sound mostly glazes into a nervous smog on extended initial exposure.

Besides, impartial witnesses assure me they're usually much better.

Pity the gig wasn't prestigious enough to merit their stripper/dancer/nurse fetishist. Did see some photographs though.

Glenn Gibson

TAJ MAHAL

From page 29

is it starting to get noticed. To a lot of black kids the blues and stuff is old music and it ain't hip and they don't want to be associated with it — it's Uncle Tom. In the States a black guy goes to see George Clinton but then he's also disco and everyone goes to see that. *Blues and Soul* will ask Clinton a lot of questions, whereas he'll only get five minutes in a black magazine."

When Taj Mahal tells you "there's no bag I'm in", he isn't jiving. At 37 the man is alive and well, has played with the champeens from two decades of quality musicians, written music for films, got respect and made friends on every continent in the world, has investigated a myriad of cultures and learnt to express himself in several languages.

Keeping sane in the music industry is not an easy task; maintaining your solvency and your humility is even harder.

"I have a family I love and a livelihood that satisfies me. I wish I had more time to grow things but I fish a lot, build model boats and aeroplanes. I do lead a good life, not without its ups and downs believe me, but I'm travelling in Europe when I could be steamin' in an American city with five people trying to live on a hundred dollars a week sooo, y'know. America is a strange place.

"I don't subscribe to any organised religion, but I feel there are supreme forces acting within and without the soul and all the galaxies we're part of. I guess I have a philosophy, and we apply it to the band. We don't take anything that doesn't belong to us, and we try to treat people right so nobody can give us a hard time. I don't employ heavy people 'cos I've learnt you get repurcussions from that.

"What it comes around to is just treating people right. That's all. That's the most you can do."

Musica para tu, musique pour toi, music for you or music fuh ya' — you can say it any way you want, but Taj Mahal's way of saying it is an education. Can you believe the big blues in 1980? You've got it here. It shines like Klondyke gold, wraps its arms around you like a circle round the sun. The most recent evolution of Muthafusticus Modernusticus in comin' atcha in your town, in your time.

The buck dance doesn't stop here. It's only just begun.

RY COODER

From page 31

perfectly good song. There are some coon songs that are really racist, terrible songs — and you wouldn't wanna record them. But I figured that 'Shine' was a good song — and a very explicit song, not militant maybe, but it says what it says."

Does he travel a lot around the southern part of the U.S.?

"Some. The South is a drag basically. But I've been down there. I had to go down there a lot while I was doing the Tex-Mex thing. I had to go to Texas quite a bit, which was interesting."

Since he obviously loves a lot of the music that originated in the South, this is an odd revelation. Is it the people there, perhaps, that he finds a drag?

"Well, you can't separate one from the other, of course, but the music comes out of a lotta — you'd have to say, without being corny — a lotta problems and bad times for some people at the hands of other people. The legacy of that is not a good thing — and it's not really so much different now. The outward appearance may be different, see, and of course you have ghettos in the north as well as in the south and it's debatable as to which is worse . . .

"It's hard to put into a few words. I mean everybody knows about race prejudice and everything that's been a very big problem in that part of the country. It haunts those people and it's with them today and they'll never get over it. A lot of damage was done, for ever and ever."

YOU shouldn't need any reasons by now to get yourself into Ry Cooder's music. But here's just four of them anyway: it's unbeatable artistry, its funky humour, its warmth, and the true introduction it forms to the century's most vital genre of popular music — without which I wouldn't be writing this and you wouldn't be reading it and we both still be living in an era of glib deceitful Broadway fantasy versions of real life.

And as good a place as any to start is 'Bop Till You Drop', his most urbane record to date, thanks in part to the digital recording process.

"What that does is it records a hundred per cent of what's there to be recorded. It doesn't harmonically distort and it doesn't cover up. So if you're playing something worth recording you'll sure get back what you play, and if you play something bad it's obvious. You don't hide behind that machine, I'll tell you. You can't be a slob and work with that thing."

'Bop Till You Drop' — the phrase is one of Jim Dickinson's salutations — is everything the reviews said it was; paramountly a record to be enjoyed. In the final tally though, it's Cooder's more pastoral albums — 'Boomer's Story', 'Chicken Skin Music' — that will truly endure.

But I'm being churlish. Ry Cooder doesn't know how to make a bad album. That's a natural fact.

JOE JACKSON

From page 20

"My songs have a greater significance than just my own personal happiness or unhappiness."

A lot of your songs are based on a desire to be respected. Those songs have now earned you a lot of respect from an enormous number of people. How much has your new material adapted to the fact that you're now far more successful, and that you're writing for a very much larger audience?

"Take 'Amateur Hour'. For me it's like no longer can I totally indulge myself musically because I have a huge audience watching whatever I do. I've got to accept the fact that there's always someone out there who's going to knock me whatever I do. There's a line in it that says *'Just miss one line, fall over, and you'll be left for dead.'* That's my angle on it.

"Also I did a song on the album which is very important called 'I Don't Wanna Be Like That'. That's all about refusing to play the typecast role of 'the star'.

I feel the reason I've sold a lot of records is because people think they're good, right? Not because I'm gorgeous and I've got a big cock. I should think that I'm probably a very unglamorous person. I should think that on stage I'm very shambling and nervous, and a lot of things that a rock star shouldn't be."

That is true.

"Well I think that's alright, 'cos I want to be a real person. I don't want to do what's expected of me."

What is expected of you?

"In the States, they have an idea of people coming over from London — new wave-type bands — as being real rebels, really aggressive and all that. They were expecting me to be mean and moody and to walk out of interviews halfway, because that's the image they've got of the English new wave bands. The fact that I'm willing to be reasonable with people seemed to quite surprise them.

"There are various options you can go for. You can be a working-class hero like Jimmy Pursey, or you can be a Mick Jagger or a David Bowie. And when you get to that stage when you are 'a star' — when you've sold a gold record or whatever — people sort of expect you to move in certain circles, and I just don't want to know about that.

"I'd rather go down the pub in Camberwell where I've been going for years."

When I first met you six months back — when things were just starting to take off — you said those exact words. If anything, you just sound more emphatic.

"It's very easy to get paranoid about it. I don't think I am because, unlike a lot of people who find what appears to be fairly rapid success, I've been doing it for years.

"Basically, I've had enough time to sort myself out."

Joe Jackson's getting famous fast. He's going through the music biz mangle with both feet on the accelerator.

For someone who hates stereotypes with a vengeance, he's getting a lot of pressure from all sides to slide into that mould himself. In some ways he already has, but only to the extent that keeps the rest of him in check.

Fundamentally, he's a musician, and a musician of enormous talent. He's prolific, observant, receptive and deservedly self-confident. He's got what it takes to keep moving upwards.

He also has one other prime asset — he's got his act under control. Very much under control at that.

Fred went for the interview with a new suit, a great set of references, a winning smile...

and bad breath.

Sorry Fred.

He should have remembered Double Amplex.

Available from Chemists throughout the U.K. and the Republic of Ireland.

THE WHO MAXIMUM R & B T-SHIRT

The Who

MAXIMUM R B
TUESDAYS AT THE MARQUEE
90 WARDOUR ST

White printed on Black T-Shirt. State size S/M/L. Only **£3 each + 25p p&p.**

MAXIMUM STRAIGHT TIES

The Who — white print on black tie

The Jam — white print on red tie or black tie

Only £1.90 post free

QUADROPHENIA POSTER

Only 75p + 35p P&P

Also 'The Who' Maximum R&B Poster Same Price

Send Postal Order or cash to:

MOD INTERNATIONAL
71 Buckley Close, Hove,
E. Sussex BN3 8EU.

Trade And Group Enquiries most welcome

Genuine U.S. Forces
Mountain, Feather Sleeping Bags

This is the famous super sleeping-bag so much appreciated by mountaineering expeditions and all experienced campers. Cotton cover, feather filled

£23·95 P & P £1.

Not new but in excellent condition. Wt. Approx. 6lb.

Also some NEW £35·00 p&p £1.

NEW CANADIAN Gov. Surplus
Field Jackets

In strong, Olive Green Showerproof Cotton with 4 roomy, flap pockets, zip, drawstring and epaulettes.

Sizes up to 42" chest only

£9·75 p&p £1.

Cash, Money, Postal Order or Cheques with order.
Satisfaction or money refunded.
Access and Barclaycard acceptable. Please authorise and quote number.

NORTHERN SURPLUS STORES
Dept. NME
357 Leith Walk. Edinburgh
Tel: 031-554 4179.

TO ADVERTISE IN THE MAIL ORDER SECTION RING 01-261 6172

CANNABIS LEAF

Unique Jewellery for you in fabulous precious metals

OUR FAMOUS LEAF PENDANT 1¼" high

Solid Silver on Real Silver Chain	£7.00
1¼" Solid Silver on Silver Plated Chain	£4.50
¾" Solid Silver on Real Silver Ear Hook	£1.95
1¼" 9 carat Gold on Real Gold Chain	£36.00
¾" 9 carat Gold on fine 9ct Gold Chain	£17.50
¾" 9 carat Gold on Real Gold Ear Hook	£8.50
Popular Solid Silver Leaf Ring	£7.00

(Send size or we make it adjustable)

Join the rush and send money to:

ATLAS
2a KENSINGTON GARDENS BRIGHTON, SUSSEX

THE LATEST PUNK GEAR

CLASH JEANS (Bondage Style) Lots of pockets and zips. Colours: Black, Red, Grey or Khaki. Sizes: Mens 24"—38" W, Girls 8—18.

£9.90 + *60p P&P*

P.V.C. STRAIGHTS in the following colours: Black, White or Pink. Sizes: Mens 24"—38" W. Girls 8—18.

£6.90 + *60p P&P*

The same style straights also available in cotton drill. Colours: Black, Grey, Khaki, Navy, Maroon, or Green. State alternative colour if possible. Sizes: Mens 24"—38" W, Girls 8—18

£6.90 + *60p P&P.*

Money back guarantee if goods are returned unworn within 7 days. Callers welcome Friday and Saturday only. Send cheques and P.O.s to Dept N.

MAINLINE (N), 51 TWO MILE HILL ROAD, KINGSWOOD, BRISTOL BS15 1BS.

Callers welcome Friday & Saturday only

WORLDWIDE ARMY SURPLUS

Send 25p (refundable against purchase) for our catalogue of over 200 items of ex-military clothing etc, from all over the world . . .

Combat / Camouflage / Fatigues, etc.

Dept M, Wem Trading, 18/20 Castle St., Shrewsbury, Salop. Tel. 0743-68897

PUNK GEAR

WRIST BANDS. Genuine heavy leather hide, three inches wide, with tough thong lacing. ONLY £1

TIES. Black leather grain look patent straight ties, just send £1

★ EXCLUSIVE ★

Electric blue sequinned straight tie. £1.90

NARROW BELTS. Finest quality fabric belts with brassed buckle and fittings. ONLY £1

Also DOUBLE BELTS £1.30. Both available in red, white, black, brown, blue and real hessian.

BUM FLAPS. Supple leather grain look with elastic fittings ONLY £1.90

Send money plus a suitable size see to

BENTS LEATHERGOODS
45 CHURCH LANE
WHITWICKE
COALVILLE, LEICS

GETTING YOUR "A" LEVEL RESULTS NEXT WEEK?

NOT SURE WHAT TO DO OR WHERE TO GO?

NME WILL HAVE DETAILS OF HIGHER EDUCATION COURSES WHICH ARE AVAILABLE.

MAKE SURE YOU GET NEXT WEEK'S ISSUE!

★ **NEW POSTERS** ★

DEB 3— £1.20

FARRAH 10 £1.20

RONSTADT £1.20

DEB (17) £1.20

FARRAH-11— £1.20

GIANT DEB 11 —£2.45

Life Size CHERYL LAD — £2.45

BUSH 2 £1.30

BUSH 3 £1.20

DEB 13— £1.20

DEB 15 £1.30

DEB 16 £1.30

KISS Set of 8 10" × 8" Col.Pics. £2.50 incl.

RACHEL SWEET £1.20

NEW SEX PISTOLS No2 £1.30

KATE (4) £1.30

NEW DEB No 14 £1.30 5ft GIANT

Leather wrists Straps (Male size) £1.00p incl. P&P. Any Star-Group. Name stamped

(COL) CONCERT PHOTOS — 5"x3" SETS OF 8 £3.80 SET.
DEBBIE IN MINI — KATE BUSH

NEW OLIVIA No. 8 £1.20

NEW DEB No. 18 £1.20

NEW ROXY £1.30
Real life size Specials £2.35 each
● ANN MARGRET
● SUSAN ANTON

NEW £1.20 ELVIS
ANN MARGRET No. 2
GENE SIMMONS
BOB GELDOF

ABBA GIRLS £1.30

CARDS & POSTERS, 22 Moor Street, Queensway, Birmingham 4

Add 30p P&P for up to 2 Posters. 5p each extra one.

BLONDIE LIFE SIZE 5' × 2' £1.25

DEBBIE HARRY GIANT 54" × 34" £2.35 (Post 40p)

New BLONDIE No1 £1.20

New BLONDIE No20 (White Shorts) £1.30

New BLONDIE No3 SWIM SUIT £1.30

BOWIE AS GIGOLO £1.20

NEW Posters £1.30 Each
The Jam
Village People
Roxy on Tour
The Who
Kate Bush (Trousers)
Blondie (Group pic)
Debbie Harry (Black stockings)
Briggitte Bardot (Nude)

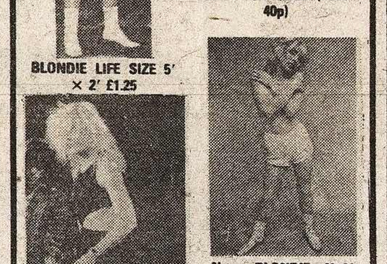
NEW Life Posters 5' £2.45
Susan Anton
Ann Margret

Also — Posters at £1.20
Stranglers
Led Zeppelin
Thin Lizzy
Linda Carter
Linda Ronstadt (Split Skirt)
Marjorie Wallace (Bikini)
Buzzcocks
X-Ray Spex
Judas Priest
Ritchie Blackmore
Clash
Ian Dury
Bryan Ferry

Colour concert Photos, Set of 8 diff — £3.75 + 10p post
Bryan Ferry - Olivia - Kate Bush - Blondie - Motorhead
Bowie - Bowie (Ziggy) - Rush - Buzzcocks - Rainbow
Abba - Thin Lizzy - Elvis P

HARLEQUIN (Dept NME)
68 ST PETERS GATE, STOCKPORT, CHESIRE.
Postage 30p 1-2; Posters 5p extra
Free Illustrated Lists — S.A.E.
BOWIE, BLONDIE, HEAVY METAL
—Our Specialities

WRIST BANDS



Heavy black leather, 2½ inches wide, pointed brass studs and heavy duty clasps, just **£2** *(two for £3.75).*
Send sae for our fantastic new catalogue of studded belts, wrist bands and now — guitar straps.
SEAGULL TRADING COMPANY
9 Terminus Rd., Eastbourne, Sussex

Lee DUNGAREE BEST OVERALL!! MADE IN USA

The authentic American work overall made in the USA in 10oz indigo denim with white contrasting overstitching. 100% Cotton. Waist sizes (in inches — girls please state hip sizes) 25", 26", 27", 28", 29", 30", 32" and 34".

£20.99 Post and Packing 90p

Cheques and PO's made payable to

Matchplace Jeans Ltd
Dept NX, 8 Station Road, West Croydon, Surrey.
Telephone 01-686 8631
ACCESS & BARCLAYCARD QUOTE NUMBER
FREE CATALOGUE
WITH ORDER OR ON REQUEST
Visit our stores at:- Whistle, 21-23 Earl St, Maidstone, Kent.
Whistle, 169 Clarence Street, Kingston-Upon-Thames, Surrey.
Whistle, 8 Monson Road, Tunbridge Wells, Kent, and
Whistle, 8 Station Road, West Croydon, Surrey.

WE HAVE FISHTAIL PARKAS
(Original American)
£12
plus 80p postage
ROBOT
8 Newburgh Street, London, W1
(off Carnaby Street)
Tel. 01 437 8747

also for:
— Tonic Mohair, Two Tone Original 60s Suits, Grade I, from £20.
— Button Down Shirts from £3.
— Prison Shirts, from £5.

Make out cheques/POs to Matrise Ltd.
S.A.E. for catalogue

A Get that tropical feeling in one of our easy-wash, easy-wear Hawaiian disco shirts. Colours: Blue, Green, White, Yellow, Red and Orange. (please give alternative colour choice). Sizes: S(34/36), M(38), L(40/42). **PRICE £6.99 + 20p P+P.**

B Sixteen or Sixty years old, be in fashion with one of our 100% cotton pin-striped Grandad Shirts. Blue or Green pin-stripe. Sizes: S(34/36), M(38), L(40/42). **PRICE £7.50 + 30p P+P.**

C If washability, wearability and style are what you want, then you've got it in this cool comfortable crew-neck "T" shirt made in USA by FRUIT OF THE LOOM. Colours: Navy, Beige, Lemon, Black and Light Blue. (please give alternative colour choice). Sizes: S(36), M(38/40), L(42/44). **PRICE £4.50 + 20p P+P.**

Make Cheques and Postal Orders payable to:-

Matchplace Jeans Ltd
Dept. NX, 8 Station Road, West Croydon, Surrey.
ACCESS and BARCLAYCARD please quote Number.
Refund if not satisfied.

Visit our stores at:- Whistle, 21-23 Earl St, Maidstone, Kent.
Whistle, 169 Clarence Street, Kingston-Upon-Thames, Surrey.
Whistle, 8 Monson Road, Tunbridge Wells, Kent, and
Whistle, 8 Station Road, West Croydon, Surrey

★ *FREE CATALOGUE* WITH EVERY ORDER OR ON REQUEST ★

MUSIC **STAR BOOKS**

DIRECT FROM JAPAN!

CRAMMED WITH STUNNING PHOTOGRAPHS MANY PREVIOUSLY UNPUBLISHED

£5.95 over 70 LED ZEPPELIN DE-LUXE FORMAT PHOTOGRAPHS

£10 each ELVIS ON TOUR ★ ELVIS PRESLEY

£6.50 each

FANTASTIC! RUNAWAYS ★ KISS ★ ELVIS PRESLEY ALBUM

JAPANESE MAGAZINES All packed with COLOUR and BLACK and WHITE PHOTOGRAPHS!

over 60 *OTHER TITLES AVAILABLE* *TITLES INCLUDE* •BRUCE LEE •JAMES DEAN •MARILYN MONROE

FREE LISTS WITH EVERY ORDER
UNITED KINGDOM — POST FREE
PAYMENT — CHEQUES OR P.O.'S

EUROPE/USA ETC — P & P £1 PER ITEM
PAYMENT — CASH (NOTES ONLY) OR INTERNATIONAL CHEQUES/MONEY ORDERS ONLY. PAYABLE IN ENGLISH POUNDS, THROUGH AN ENGLISH BANK

★ *FOR FULL LISTS SEND* 50p PLUS 9x7 S.A.E. — *TRADE ENQUIRIES WELCOME* ★

To S.I.P. (DEPT NM2, 28 WOODSTOCK RD, LONDON N4 3EX

EDDIE BULL T-SHIRTS

JAM	Union Jack background, 'The Jam' large black lettering. S/M/L £3·25
WHO	Maximum R&B design, white print on black t-shirt. S/M/L £3·25
TARGET	Blue outer circle, with red inner circle. S/M/L £3·25
ARROWS	Large red and blue arrows printed on white t-shirt. S/M/L £3·25
CLASH POLICE	Blue police on red background photo of band in black. S/M/L £3·25
BUZZCOCKS	'Orgasm Addict' printed red and green on white t-shirt. S/M/L £2·75
SID VICIOUS	Large photo of Sid printed black on white t-shirt. S/M/L £2·75
JOHNNY ROTTEN	Printed red and black on white t-shirt. Photo. S/M/L £2·75
P.I.L	Photograph of band plus lettering printed red and green on white t-shirt. S/M/L. £2·75
SEX PISTOLS	'Something Else' printed black on white t-shirt. Photo. S/M/L £2·75.

Send sae for illustrated leaflet

EDDIE BULL Fort Barnes, Rookery Lane, Lincoln.

MORE TOP EX-POSERS BUY PRIESTLEYS

because . . . you guessed it! They go well over the top. And if you don't believe us walk round stark naked in Camden and you'll soon find out! Our **PIC PRINTS** pose the Police, Silly Idol (Very fetching 'On Stage' in his 'leathers'), Jam, Dury, Clash (Gun), Red Noise, Sidney (Wearing his 'Cowboy' gear), Sid and Nancy (Together Forever), Pistols (Cosh), Magazine (Walks around your body), Portraits of Siouxsie, Mick Jones, Clash (on stage), Adam Ant, Patti, Reed (Transformer and R&R Animal), Bowie (57 Varieties **AND** all on one T-shirt), Eno (Science), Marley (with a 'J'), Tosh (Toughest), Clash (Wot Again! Yeah — very nice lads — This one you can show your Muvver). And for niteposing **BE SEEN IN . . . BLACK SHIRTS — WHITE PRINTS!** You too can be mistaken in the dark for Billy Idol (leathers again), Clash (on stage), Adam Ant, Reed, (St Hassle), 999 (Cloakroom Ticket), Iggy (metallic K.O.), Ultravox (pic and logo), Thin Lizzy, Motorhead, Angelic Upstarts (Who Killed Liddle), Yes you guessed it . . . The Police (Outlandos pic), and many more . . . and if you really want to shine we do two very special Only Ones designs — gold serpents on black and red rose logo in silver and red on black (both £3.50). All other cost only £3 for T's. (All designs available on sweats at £4.50). Send sae for comprehensive list. **DO** state SML **DON'T** forget address! (You'd be surprised). Cheques, POs to us at our Bootham Showcase:

PRIESTLEYS (DEPT E2), 36 BOOTHAM, YORK, N YORKS.

Come in to see us in York, or pop in to 'Stark Naked' in Camden, 'Records' in Darlington, 'Transvaal' in Hull . . .
AND WATCH THIS SPACE

MAIL ORDER PROTECTION SCHEME

The Publishers of New Musical Express are members of the Periodicals Publishers Association which has given an undertaking to the Director General of Fair Trading to refund moneys sent by readers in response to mail order advertisements, placed by mail order traders, who fail to supply goods or refund moneys owing to liquidation or bankruptcy. This arrangement does not apply to any failure to supply goods advertised in a catalogue or in a direct mail solicitation.

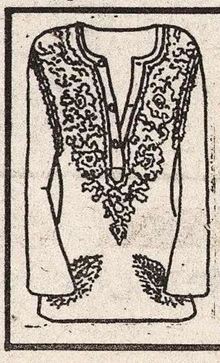
In the unhappy event of the failure of a mail order trader readers are advised to lodge a claim with New Musical Express within three months of the date of the appearance of the advertisement, providing proof of payment. Claims lodged after this period will be considered at the Publisher's discretion. Since all refunds are made by the magazine voluntarily and at its own expense, this undertaking enables you to respond to our mail order advertisers with the fullest confidence.

For the purpose of this scheme, mail order advertising is defined as: 'Direct response advertisements, display or postal bargains where cash had to be sent in advance of goods being delivered.' Classified and catalogue mail order advertising are excluded.

AFGHAN COATS!

Real Brown Embroidered Sheepskin. Standard 36" long £27.50, chest 30"-40" Special quality 42" long £34.50 Chest 30"-38", long 46" £39.50 Chest 30"-36" P/P £1.10

FURS AND JEANS (NM)
48 Manor View, London N.3
01-346 3432 Thurs evenings. Visitors ring first.
Colour photo 3 × 9p stamp



CHEESCLOTH KURTA only £2.85 + 19p P&P. A good quality white natural cheesecloth Kurta with white embroidery. Chest size 28" to 40" girls 28" to 40". Just state chest size. Her state bust size

COLOURED EMBROIDERED KURTA £1.85 + 15p P&P. Same style as above with coloured embroidery on a white background. Chest size 30" to 42" Bust 32" to 44".

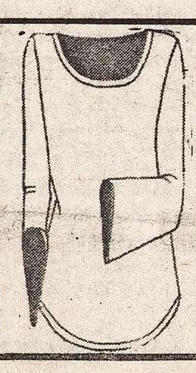
COTTON EMBROIDERED KURTA £1.80 + 20p P&P A very fine white cotton with coloured embroidery. His 32" chest to 38". Hers 32" to 40" bust. Please state your measurement.

SILK KURTA £5.50 + 15p P&P Colours White, Black, Purple, Red, Blue, Yellow, Pink, Turquise, Beige, all with White embroidery. His 30" to 40" chest. Hers 32" to 42" bust. Please state your size and an alternative colour.

COTTON DRILL LOONS £2.60 + 40p P&P A good quality cotton drill. One size left only. His 28" waist (Hers 33"-34") 33" i/leg length. Colours Navy, Dark green Brown. Please state alternative colours.

THE VELVET LOOK SCOOPNECK £5.75 + 25p P&P Long sleeve shirt tail bottom and a scoop neck. A nylon and tricel material and looks like velvet. Chest/bust 32"-38". Colours Silver, Brown, Gold, Rust, white, navy. Please state alternative colour.

COLOURED CHEESECLOTH KURTA £3 + 20p P&P. Same colour background as embroidery. Colours navy, red, black, wine, khaki, yellow, brown, lilac, pink, light blue, his 32" to 40" chest. Hers 34" to 42" bust. Please state an alternative colour.



RUGBY SHIRTS A cotton short sleeve rugby shirt, two colours with a white collar. **Only £3.65 + 20p P&P.** Colours red & white, navy & red, navy & white, green & navy, please state an alternative colour. One size only lift, his 32"-34" chest, hers 34"-36" bust.

OUR SHOP OPEN ALL WEEK

Postage outside UK double.
Please write your name full address, colours and size clearly. All goods can be exchanged or refunded if returned within 10 days (All goods despatched within 7 days) Send P.O./Cheque to

SHAPES (Dept A)
252 High Street, Waltham Cross, Hertfordshire EN8 N78

GET THIS....

....full page of bargains that are not available in your local High Street.
Just select the item that suits you and fill in the simple coupon below.

Leather

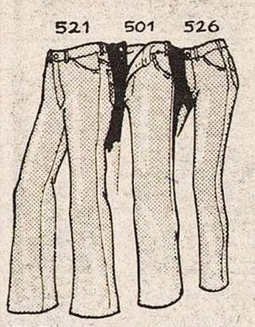
L02. Black leather bomber jacket fully lined, metal zip. Sizes 32"-42" chest
ONLY £26.95
inc p&p

L03. Genuine 'straight' black leather tie.
ONLY £4.25
inc p&p

L04. Good quality leather jacket, full quilt lining, waist adjusters, zip fastenings and pockets.
Sizes 34"-44" chest
ONLY £47.95
inc p&p

L01. The original leather waistcoat in quality black or brown.
Sizes 32"-42" chest.
ONLY £12.95
inc. p&p

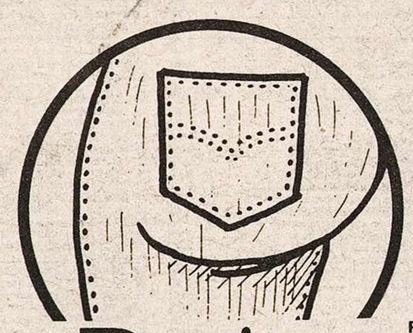
Denim



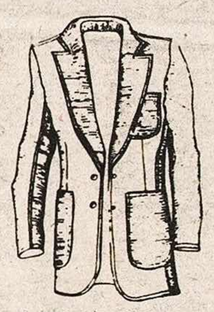
LEV501. Original Levis, shrink fit indigo denim, button flies, parallel leg.
State waist size
ONLY £15.50
inc p&p

LEV521. Levis 23" flares, indigo denim.
Sizes 26"-40" waist
ONLY £13.95
inc p&p

LEV526. Levis straight leg, indigo denim.
Sizes 26"-40" waist.
ONLY £13.95
inc p&p



PD01. Patch flare jeans, recycled old and new Wrangler/Levis etc.
Sizes 26"-38" waist.
ONLY £9.95
inc p&p

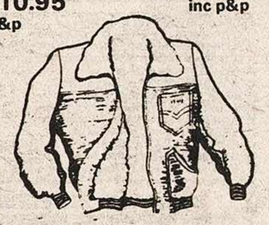


PD02. Lapel jacket old and new denim, centre vent, copper studs.
Sizes 32"-42" chest
ONLY £10.95
inc p&p

PD03. Denim shirt, smart fitted old/new denim.
Sizes 32"-42" chest
ONLY £9.95
inc p&p

PD05. Patch denim cut-offs, recycled old and new Wrangler/Levis etc.
Sizes 26"-38" waist
ONLY £4.95
jnc p&p

MS04. US Army 'Chino' trousers, beige cotton, gaberdine tropical issue.
Sizes 28"-34" waist
ONLY £5.95
inc p&p



PD04. Denim bomber jacket old/new denim, heavy metal zip, fur fabric lining.
Sizes 32"-42" chest
ONLY £10.95
inc p&p

deal of the month

~~£4.95~~

MS07. Airforce battledress bomber jacket, blue serge, brand new.
State size.
ONLY £3.75
inc p&p

NO VAT INCREASE ON MANY ITEMS

General items

SY03. Ex prison ties, narrow style in black.
ONLY £1.99
inc p&p

MIRROR-SHADES

SY01. Super cool 'Pilot' style mirror shades, with case
ONLY £3.95
inc p&p

PVC

SY05. Super fitting top quality PVC jeans, latest style in black Sizes 26 -34" waist
ONLY £14.95
inc p&p

SY07. Harrington bomber jacket, traditional black with tartan lining, buttoned flap pockets.
Sizes 32"-42" chest.
S.M.L.
ONLY £9.95
inc p&p

SY06. Genuine American bowling shirts, all in bright colours with inscriptions over pocket and on back. Great for summer!
State size, colour and alternative colour.
ONLY £3.95
inc p&p

Military

MS11. Army combat trousers with back pockets and zips, ankle zips and knee pads. In olive drab.
Sizes 30"-36" waist
ONLY £5.95
inc p&p
(makes suit with MS08)

MS06. US Army M*A*S*H canvas hat, brand new.
Sizes S.M.L.
ONLY £2.50
inc p&p

MS05. Genuine US Army T-shirts, brand new, dark green.
Sizes S.M.L.
ONLY £3.25
inc p&p

MS10. US Army heavy khaki serge jacket, A1 condition.
Sizes 34"-42" chest.
ONLY £5.95
inc p&p

MS01. Collarless Army shirt, not new but excellent condition.
Sizes 32"-50" chest.
ONLY £4.95
inc p&p

MS09. USAF Tropical jacket, blue with lining.
Sizes 34"-44" chest
ONLY £6.95
inc p&p

MS03. USAF/US Army shirts, heavy cotton drill in beige (Topical, Chino) or green drag (M*A*S*H style). State type.
Sizes 34"-42" chest
ONLY £5.95
inc p&p

MS08. Commando combat jacket, dark olive, excellent condition.
Sizes 32"-44" chest
ONLY £9.50
inc p&p
(Makes suit with MS11)

SEND FOR OUR FREE CATALOGUE AND SEE MANY OTHER ITEMS INCLUDING PRINTED T-SHIRTS.
OR VISIT OUR RETAIL SHOP AT 62, MIDLAND ROAD, BEDFORD. MORE SHOPS OPENING SOON!

CUSTOMER SERVICES DEPARTMENT

To assist all our customers we have a customer services department with an 'incoming calls only' line, to deal with telephone orders and any enquiries you may have, just ring Bedford (0234) 58355 between 9.30 and 5.30, Mon. to Fri.

TO ORDER

Simply fill in the enclosed order form with full details of the items you require. Please also indicate if any alternative is acceptable, should your goods be temporarily out of stock.

OVERSEAS ORDERS

For overseas orders please add £2.00 to the total cost to cover postage.

TELEPHONE ORDERS

For an even faster service — order by telephone with your Barclaycard, Trustcard or Access No.

MONEY BACK GUARANTEE

We will always exchange goods or refund your money should you not be satisfied, goods must be returned unwashed, unworn, etc. within 7 days.

PLEASE TICK ITEM REQ.	ALTER-NATIVE	STATE SIZE/COLOUR SIZE	COLOUR
L01. Waistcoat			
L02. Bomber			
L03. Tie			
L04. Motor Bike Jkt			
PD01. Jeans			
PD02. Jacket			
PD03. Shirt			
PD04. Bomber			
PD05. Shorts			
LEV501. Levis			
LEV521. Levis			
LEV526. Levis			
MS01. Shirt			
MS04. Trousers			
MS05. T-Shirts			

PLEASE TICK ITEM REQ.	ALTER-NATIVE	STATE SIZE/COLOUR SIZE	COLOUR
MS06. Hat			
MS08. Combat			
MS09. USAF Jkt			
MS10. Serge Jkt			
MS11. Trousers			
SY01. Shades			
SY02. Flag			
SY03. Tie			
SY05. PVC Jeans			
SY06. Bowling Shirts			
SY07. Harrington			
MS07. Deal of the month			
MS03. U.S.A.F.			

CREDIT CARDS WELCOME BY PHONE!

GRINGO Casuals Co. *DEPT. N.*
55 St PETER ST., BEDFORD, BEDS. TEL: (0234) 58355

NAME _____

ADDRESS _____

_____

_____

PAYMENT ENCLOSED £ . p

PLATTERS STALL

FOR DETAILS OF ADVERTISING IN THIS SECTION PHONE
01-261 6172

REGGAE REGGAE REGGAE REGGAE REGGAE
DADDY KOOL RECORDS
(Second on left down Oxford Street from Tottenham Court Road Tube station)
94 DEAN STREET, LONDON W1 Hotline 01-437 3535
Send now for Britain's biggest free Reggae Mail Order List.

BRAND NEW!! CONGO ASHANTI BY THE CONGOES £4.95

LPs (P&P Free)
1 African Dub Chapter Four — Joe Gibbs £4.95
2 Kamikaze Dub — Prince Jammy £3.95
3 World War Dub — Prince Hammer £3.95
4 Press On (new LP) — King Short Shirt £4.95
5 Rebel Music (2 LP set) Best Anthology Ever £4.95
6 Birth Of A Legend (2 LP set) — Bob Marley £2.95
7 Ska Authentic — The Skatellites £4.95
8 Sister Big Stuff — Prince Buster £3.95
9 Big Five Greatest Hits — Prince Buster £3.95
10 She Was A Rough Rider — Prince Buster £3.95

EARTH WIND AND FIRE
is released on Daddy Kool Records. Augustus Pablo produced this dangerous 12" Disco. £2.00 P&P free buys your safety. Wholesale enquiries welcomed.

Deadly Pres £1.25 each (P&P free)
1 Tune In — Gregory Isaacs
2 Gold Seal — Augustus Pablo
3 Hypocrites — Bob Marley
4 Ambush — Bob Marley

ROCK ON
Rock 'n' Roll Records
Bought & Sold
3 KENTISH TOWN RD,
LONDON N.W.1

*Beach Boys & Annette, Monkey's Uncle (from the film) £1.50
*Elvis Costello & Attractions, Live At Hollywood High £3
Graham Parker & Rumour, Mercury Poisoning (12" col vinyl) £3
• Heartbreakers, Chinese Rocks/Born To Lose (12" pic bag) £1.50
Graham Parker & Rumour, Silly Thing/I'm Gonna Use It Now £3
(B Side unavailable elsewhere, produced by Nick Lowe)
*Deep Purple, Kentucky Woman (American issue) £1
Allman Brothers, Jessica £1
Fleetwood Mac, Man of the World £3
*20/20, Giving It All Away £1
Snatch, Stanley (American copies) £1
Iggy & Stooges Live, I Got Nothing (12") £2.25
Mick Jagger, Memo From Turner £1
Capt Beefheart, Hard Working Man £1
Just Flown In From Botswana
Bonzo Dog Doo Dah Band, Mr Slaters Parrot £1 Cheep, Cheep (noises for leg on flip)
• Picture bags

REGGAE/SKA TOP TEN
1 Al Capone — Prince Buster £1
2 Guns of Navarone — Skatalites £1
3 Phoenix City — Roland Alphonso £1
4 Madness — Prince Buster (12") £2.50
5 Ten Commandments — Prince Buster £1
6 Rivers of Babylon — Medallions £1.40
7 Liquidator — Harry J Allstars £1.40
8 The Prince — Madness £1
9 Israelites — Desmond Decker £1.40
10 Double Barrell — Dave & Ansil Collins £1.40

SOUL TOP TEN (60s)
1 Shot Gun — Junior Walker £1
2 Green Onions — Booker T £1
3 I Spy For The FBI — Jamo Thomas £1
4 Sweet Soul Music — Arthur Conley £1
5 Knock On Wood — Eddie Floyd £1
6 Tracks of my Tears — Miracles £1
7 Right Track — Jerry Butler £1
8 Time is Tight — BookerT £1
9 My Guy — Mary Wells £1
10 Soul Man — Sam & Dave £1

The Mandy Report £1
(1980s SCANDAL MAGAZINE. Amaze your friends at parties. Gaps in your Radar, Chiswick collections filled)
POST & PACKAGE
15p for one or two singles
25p for three to five singles
10p for mags
25p for albums or twelve inches

RED RHINO RECORDS
9 GILLYGATE, YORK YO3 7EA

Donkeys — What I Want (pic) 85p
Blah Blah Blah — In The Army (Pic) 85p
Eddie Piction — U.F.O. (Pic) 85p
Gerry & the Holograms — Gerry & the Holograms (Pic) 85p
48 Chairs — Snap It Around (Pic) 85p
Slaughter & The Dogs — All Cranked Up 85p
Inmates — Dirty Water (Original Soho, Pic) 85p
Toyah — Victims of the Riddle (Pic) 85p
The Shapes — I Saw Batman (Pic) 85p
Factory Sample — 2 × 7" inc Cabaret Voltaire & Joy Division (Pic) £1.99
Skids — Charles EP (Pic) 85p
Rezillos — Can't Stand My Baby (Pic) 85p
Be Bop Deluxe — Jets At Dawn/Teenage Archangel 85p
L.P's
Bridge House Mods Mayday £3.70
Fashion — Product Perfect £3.70
Bill Nelson — Northern Dream £3.60
Swell Maps £3.70
Joy Division — Unkown Pleasures £3.35
Swell Maps — Trip to Marineville £3.70

We keep in stock a wide range of singles and albums all at discount prices
WE ONLY ADVERTISE RECORDS WE HAVE IN STOCK
Post and Packing: 7in 1—2 20p, 3—4 30p plus 5p each, up to 55p maximum 12in 1 35p then 25p each up to £1 maximum
Please state alternatives where possible
Wholesale enquiries welcome

WE STOCK OVER 100,000 12" SINGLES.
Our catalogue lists over 1,300 different titles (this is the largest selection in the country)

BOWIE BOWIE BOWIE BOWIE

7" BOWIE Soul love / Blackout (P) (I) 2.99
7" BOWIE Golden years/Can you hear (cig. P) (I) 1.75
7" BOWIE Stay/S. city (sim. pic. to Changes) (P, I) 1.75
7" BOWIE Boys keep swinging (V. Ltd. Brit. pic) 1.25
7" BOWIE Boys (French I) (slight diff. P to Brit) (I) 1.75
7" BOWIE Boys (Dutch I) (slight diff. P to Brit) (I) 1.75
7" BOWIE Boys (Ger. I) (very diff P to Brit) (I) 1.75
7" BOWIE Br glass + 2 (Ltd BLUE VINYL) (I)(P) 2.25
7" BOWIE E.P. Rebel/Q Bitch/Sorrow/Amst. (I)(P) 1.99
7" MANISH BOYS/DAVY JONES Pity the fool/Take my tip/Habit of leaving/Baby loves (Ltd pic) 1.25
7" BOWIE Heroes (sung in German) (I) (P) 1.75
7" BOWIE Heroes (sung in French) (I) (P) (now deleted) 1.75
L.P. BOWIE Peter & Wolf (GREEN VINYL) (I) 4.49
12" BOWIE Boys keep swinging (I) 2.99
List of over 100 Bowie goodies sent with all orders

ABBA ABBA ABBA ABBA ABBA

7" Summer night city/Medley (I) (P) 1.75
7" Chiquitita/Lovelight (I) (P) 1.75
LP ABBA Voulez Vous (Picture Disc) (I) 9.50
7" ABBA Dancing queen/That's me (P)(I) 1.75
7" ABBA S.O.S./Bang-a-boomerang (P)(I) 1.75
7" ABBA Fernando/Tropical loveland (P)(I) 1.75
7" ABBA Fernando/Dance while the music (P)(I) 1.75
7" ABBA Money, Money Money/Crazy world (P)(I) 1.75
7" ABBA Name of the game/I wonder (P)(I) 1.75
7" ABBA Take a chance on me/Marionette (P)(I) 1.75
7" ABBA I do, I do, I do/Rock me (P)(I) 1.75
7" ABBA Waterloo/Watch out (P)(I) 1.75
7" ABBA Knowing me/Happy Hawaii (P)(I) 1.75
7" ABBA Honey Honey/Waterloo (I) 1.20
7" ABBA Ring ring/S.O.S. (I) 1.20
LP ABBA Mamma mia (I) 5.99
LP ABBA Honey Honey (I) 5.99
LP ABBA Golden double (Hits 2 recs) (I) (dble slve) 8.25
LP ABBA Very best (Same as 'Golden' . . . completely different double sleeve) (I) 8.50

GOODIES GOODIES GOODIES

L.P. ELVIS Leg. performer Vol 3 (Picture disc) (I) 6.99
L.P. ELTON JOHN Capt. Fantastic (Picture disc) 6.49
7" TUBES T.V. is king (YELLOW) (P) 99p
7" ACE FREHLEY New York groove (BLUE) (P + mask) 1.10
7" P.I.L. Public image Ltd (orig n'paper pic) 1.35
7" PISTOLS Holidays in the sun (orig pic VS 191) 1.99
7" CHUCK WAGON R & Roll (from Dickies) (purple) (P) 1.15
12" HORSLIPS Loneliness (green, shamrock shaped) (P) 1.99
7" SKIDS Masquerade (double single) (P) 1.50
7" DAMNED Problem child (pic) (Buy 18) 1.50
7" X RAY SPEX Highly inflammable (red) (no pic) 1.25
10" COUNT BISHOPS L.P. 2.50
7" BLONDIE S. Girl (Eng & Fr) (diff pic to Brit) (I) 1.25
7" BLONDIE Heart (diff pic to Brit) (I) 1.80
7" BLONDIE Denis (diff pic to Brit) (I) 1.80
L.P. BLONDIE Wind in the Willows 2.99
L.P. BLONDIE Parallel (+ full length Heart) (I) 3.99
L.P. ROD STEWART Blondes (picture disc) 5.99
L.P. MICKY JUPP Juppanese (picture disc) (Stiff) 5.50
L.P. JONA LEWIE Other hand (picture disc) (Stiff) 5.50
L.P. (2 recs) Catch a wave (Blondie, Gen X, etc) (I) 3.99
L.P. RUSH Hemispheres (red) (I) 3.99
L.P. ELVIS Jailhouse rock (I) ..... only 4.49
L.P. STEVE HILLAGE Green (green) ..... only 3.49
7" JAM Strange town (yellow) (I) 1.49
7" REZILLOS Can't stand my baby (P) 99p
LP ROLLING STONES Hits (Picture disc) (I) 7.99
LP BEE GEES Mercredi (Melody S'Track) (I) 5.99
7" TUBEWAY ARMY Down in the park (P) 99p

7" 7" 7" PICTURE RECORDS 7" 7" 7"

7" GEORGE HARRISON Faster 1.99
7" HOG GOSSIP Super Casanove (+ free Zoetrope!) 1.70
7" NO DICE Come dancing 1.49
7" TOURISTS Loneliest man in the world 1.65
7" LURKERS Ain't got a clue (+ pic flexi disc) 1.50
7" CHARLIE Fight dirty 1.60
7" IGGY POP Five foot one 1.70
7" ANDREW MATHESON True romance 1.60
7" BLONDE ON BLONDE Whole lotta love (nude) 2.25
7" FABULOUS POODLES Workshy 1.60
7" FISCHER Z The worker 1.60
7" NICK STRAKER Walk in the park 1.60
7" SNIFF 'N TEARS Driver's seat 1.99
7" MANFRED MANN Don't kill it Carol 1.99
7" BONEY M Hooray, it's a holiday 2.25
7" FOODBAND Send me up to Mona 1.60
7" ROY WOOD On the road again 1.60
7" SHAWN CASSIDY Hard love 1.25
7" LINER You & me 1.25 Keep reaching out 1.99
7" L. GARRETT Feel need 1.99 Made for dancing 3.99
7" SUTHERLAND BROS. Easy come easy go 1.99
7" KIRSTY McCOLL They don't know 1.50
7" FOREIGNER Blue morning, blue day 2.50
7" PEACE BAND Peace 1.60 ROGUE Borderline 1.60
7" BRAM TCHAIKOWSKY I'm the one that's leaving 1.60
7" NICK GILDER You really rock me 1.50
7" TYCOON Such a woman (nude) 1.60
7" RICK WAKEMAN Animal showdown 1.50
7" JAYNE AIRE Call me every night 99p
7" MAINLAND By your side 1.25
7" REGULARS Fools game (+ free black copy) 1.70

12" 12" 12" 12" 12" 12" 12" 12" 12" 12"

12" ROXY MUSIC Angel eyes (P) (E) 1.99
12" SID VICIOUS My way / S. else / C'mon everybody (I) (Colour pic of Sid as Action man in coffin) 2.99
12" HAWKLORDS 25 years on (+ previously unreleased HAWKWIND track) (GREY VINYL) (P) 1.69
12" SEX PISTOLS — Blow/My Way (clear) (I) (P) 4.99
12" SHAM 69 Hersham Boys (P) (+ extra tracks) 1.99
12" IAN DURY Reason to be cheerful (E) (P) 1.49
12" IAN DURY Hit me with your rhythm stick 1.35
12" SPARKS Beat the clock (playable label) (col) 1.99
12" SPARKS No 1 song in heaven (red) (P) 2.50
12" AIMI STEWART Light my fire (clear) (P) 1.99
12" LIGHT OF WORLD Swinging (E) 1.99
12" XTC Science friction e.p. 2.15
12" BLONDIE S. Girl (Eng & Fr)/I know (P) (Brit) 1.99
12" BLONDIE (as above) (similar pic. to Brit) (I) 3.25
12" BLONDIE S. Girl (Eng & Fr) (diff pic to Brit) (I) 3.25
12" BLONDIE Heart (V & Inst)/Rifle (P) (Brit orig) 2.95
12" BLONDIE Heart (V & Inst) (diff pic to Brit) (I) 2.99
12" BLONDIE Presence dear (original Brit) (P) 4.99
12" BLONDIE Denis (orig Brit) (P) (few only left) 4.99
12" GLORIA GAYNOR I will survive (E) 1.99
12" 'M' Pop muzik (double groove) (E) (P) 1.99
12" WINGS Goodnight (P) (E) (+ Wings cig cards) 1.99
12" DEVO Satisfaction (STIFF) 1.50
12" WRECKLESS ERIC Hit & Miss Judy (orange) (P) 95p
12" 12" 12" 12" SUMMER SALE Full list in Supp: 23 pt. 2.
12" EATER Yo yos e.p. (white) (P) ..... only 99p
12" F.L.B. Boogie town (E) ..... only 99p
12" MELBA MOORE Pick me up, I'll dance (E) ..... only 99p
12" BONEY M Hooray, it's a holiday (yell) (P) ..... only 99p
12" RHANI HARRIS 6 Million steps (E) (V & I) ..... only 99p
12" PHIL HURT Givin' it back (E) ..... only 99p
12" M DIBANGO S Explosion/B Blow (both E) ..... only 99p
12" O RUNNERS Sir Dancelot (E) ..... only 99p
12" STARGARD What you waiting for (P) (E) ..... only 99p
12" TOM PETTY Listen to her heart (P) ..... only 99p
12" FLOATERS Float on (full length) ..... only 99p
12" T PENDERGRASS Only you/Close door (E) ..... only 99p
12" FLAMIN GROOVIES Shake some action + 2 (P) ..... only 75p
12" SEA LEVEL Sneakers 54 (E) ..... only 75p
12" PIRATES Shakin' all over (P) ..... only 75p
12" C H AFFAIR Say a prayer (6 min) ..... only 75p
12" CAMEO It's serious (7 mins) ..... only 75p
12" BONEY M Painter man (red or yell) (P) ..... only 75p
12" LA BIONDA One for you (E) ..... only 75p
12" O RUNNERS Get it while you can (E) ..... only 75p
12" RONNIE JONES Groovin/Me & myself (E) ..... only 75p
12" SEX PISTOLS Anarchy in UK (I) ..... only 1.99
12" EDWIN STARR Contact (8 mins) ..... only 1.25
12" HI TENSION British hustle (E) (P) ..... only 1.25
12" GENE CHANDLER Get down (E) ..... only 1.25
12" E HENDERSON Prance on (E) (P) ..... only 1.25
12" RICK JAMES You & I (8 mins) (orig) ..... only 1.25
12" ROY AYERS Fever (E) ..... only 1.25

POSTAGE & GOOD PACKING 12" 1 = 45p. More than 1 = 30p each. (Maximum £1.50). 7" 1 = 20p. More than 1 = 10p each (Max. 50p). OVERSEAS P & P 12" 70p each. 10 or more = 50p each. 20 or more = 30p each. 7" 25p each. 20 or more = 10p each.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES
(Postal orders mean quicker delivery)
ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)
P= Pictue Sleeve. E = Extended version

OUR NEW CATALOGUE (Supp. No. 23 parts 1&2) LISTS OVER 1,300 12" SINGLES (+ SALE 12"), 700 NEW WAVE 7", OVER 100 BOWIE GOODIES, LOTS OF PISTOLS, BLONDIE & ABBA, IMPORTS, COLOURED VINYL, RARITIES, PICTURE DISCS AND LOTS LOTS MORE. Send LARGE stamped self-addressed envelope. (Overseas 3 IRC)

Adrians
THE RECORD SPECIALIST
Address: WICKFORD SHOPPING HALL (Ref N), WICKFORD, ESSEX
Open Mon—Sat 9—6,

WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE

COLOUR VINYL AT £2.79

Wayne County & The Electric Chairs	Storm the Gates of Heaven (pink marble)	£2.99
Art Bears	Hopes and Fears (black vinyl + poster)	£2.99
Link Wray	Beans and Fatback (black vinyl + poster)	£2.99
Dead On Arrival (2 LPs)	Various Virgin Artistes (luminous vinyl, ltd. edn.)	£4.49
Who	Who Are You (red)	£2.99
Fleetwood Mac	Fleetwood Mac (white)	£2.99
Pink Floyd	Dark Side of the Moon (white)	£2.99
Led Zeppelin	IV (Purple)	£2.99
Stevie Wonder	Songs in the Key of Life 2 LPs (yellow)	£6.99
Bowie	Stage 2LPs (yellow)	£4.99
Picture Discs		
Blondie	Parallel Lines	£6.99
Mike Oldfield	Tubular Bells	£4.99
Brothers Johnson	Blam (ltd. edition)	£8.99
Meatloaf	Bat Out of Hell	£8.49
Devo	Are We Not Men?	£4.99

OFFER OF THE WEEK
ROLLING STONES £2.79 each
Black and Blue (Blue)
Through The Past Darkly (Green)
Their Satanic Majesties Request (White)
High Tide & Green Grass (Orange)
Beggars Banquet (White)
Between The Buttons (Yellow)
Let It Bleed (Red)

Styx	Pieces Of Eight (Gold)	£2.99
Jade Warrior	Reflections (Black) (New L.P.)	£2.99

Postage and Packing 41p per record

Payment: Cheques or postal orders made payable to OLD JOCK, 56 Standard Road, London NW10. (UK only)

NAME.....
ADDRESS.....
.....
QTY. TITLE.....
.....

TO ADVERTISE IN THIS SECTION, 01-261 6172

WRETCHED RECORDS
98 SOHO MARKET, NEWPORT PLACE, LONDON WC2H 7LA

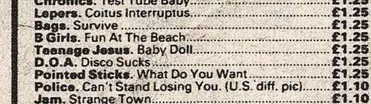
FAMILY FODDER Playing golf with my Flesh Crawling c/w Valium (first release on our own FRESH label) (pic) 80p
BLAH BLAH BLAH — In The Army (Absurd) (Pic) 85p
JOHN COOPER-CLARKE — Innocence E.P. (Rabid) (Pic) 99p
CLASH — White Riot (Import, diff sleeve) 95p
FALL — Rowche Rumble (Pic) 85p
EDDIE FICTION — U.F.O. (Absurd) (Pic) 85p
48 CHAIRS — Snap It Around (Absurd) (pic) 85p
GERRY & THE HOLOGRAMS (Absurd) (Pic) 85p
SNATCH — All I Want (Pic) 95p
MANCHESTER COLLECTION L.P. £3.49
JAGS — 12" (Pic) 99p
BUZZCOCKS — Pulse Beat 12" (Clear) (Pic) £4.49
A CERTAIN RATIO All night party (FAC) (pic) 85
ADAM & THE ANTS Zerox (pic) 80
ANGELIC UPSTARTS Murder of Liddle Towers (pic) 85
BUZZCOCKS Orgasm; What?; Don't mind; Love you more; Ever fallen?; Promises; Happy (all pic) ..... each 90
BUZZCOCKS Harmony in my head (pic) 95
CABARET VOLTAIRE Nag Nag; Headkick (pics) ..... each 85
CASH PUSSIES 99% is shit (pic) 85
CLASH Riot; Remote; Complete; City Rockers; Tommy Gun; Civil War (pics); Hammersmith (logo) ..... each 95
CLASH Cost of Living EP (pic) SPECIAL OFFER 99
CURE Arab (SW) (pic) 85; Boys don't cry (pic) 95
DAMNED Problem Child (ORIGINAL STIFF!) (pic) 95
DEVO Jocko Homo (Gatefold) 99; Surprise (pic) 95
DOCTOR MIX No Fun (pic) 85
FLYING LIZARDS Money (pic) 95
GENERATION X Friday (red); Valley (multi) (pics) 95
GLASS TORPEDOES Someone different (pic) 85
DAVE GOODMAN Justifiable homicide (red) (pic) 80
HUMAN LEAGUE Being boiled (FAST) (pic) 80
BRIAN JAMES Ain't that a shame (pic) 80
KLEENEX EP (Ain't you-Heidi-Beri Beri-Nice) (pic) £1.25
LEYTON BUZZARDS Hanging (green) (pic) 95; 19 (pic) ..85
LURKERS Out in the dark 4-track EP (pic) 95
KIRSTY McCOLL They don't know PICTURE DISC £1.49
MEKONS Where were you? (pic) FAST 80
MENACE G.L.C.: Screwed up; Last Year's Youth (pics) ..85
METAL BOYS Sweet Marylin (pic); URBAIN Paris (pic) ..85
MINNY POPS Kojak EP (Dutch) (great!) (pic) 99
MONOCHROME SET Symphonie; Alphaville (pics) ... ea 85
MURDER THE DISTURBED Genetic Disruption (pic) 85
999 Alive; Nasty; Desire; Crew; Homicide (pics) ... each 95
NICKY & THE DOTS So stuck (pic) 85
THE NORMAL T.V.O.D. (pic) 85
OUTCASTS Teenage Rebel (pic) 75; Frustration (pic) ... 85
PENETRATION Danger signs (pic) 95
PIRANHAS Jilly-Coloured music (pic) (ATTRIX) 80
pragVEC Expert (pic) 85
PRETENDERS Kid (pic) 95
PROTEX Don't ring me up (pic) 85
PUBLIC IMAGE LTD. Public Image (Newspaper pic) 99
PUBLIC IMAGE LTD. Death Disco (pic) 95
PUNNILUX Puppet (pic) 85; Engine / Jellyfish (pic) 90
RAINCOATS Fairytale in supermarket (pic) 85
RAPED Cheap night out (pic) 80
REZILLOS Can't stand my baby (pic) 85
THE RUTS Babylon's burning (pic) 95
SEX PISTOLS Silly Thing; C'mon everybody (pics) each 95
SHAM 69 Questions & Answers (pic) 90
SHAPES What's for lunch mum / Batman EP (pic) 99
SIMPLE MINDS Chelsea girl; Life in a day (pics) ..... each 95
SIOUXSIE & BANSHEES Playground twist (pic) 95
SKIDS Masquerade (pic) 85
SLAUGHTER & THE DOGS Cranked up (pic) 85
THE SPECIALS Gangsters 85
SPIZZOIL 6000 Crazy (pic) 85; Cold City EP (pic) 99
STIFF FINGERS Suspect; Ulster; Get Away (pics) .. each 85
STRANGLERS Grip; Peaches; Change; Heroes; 5 Minutes; Selazy; Walk on by (all pics) ..... each 95
SWELL MAPS Dresden style (pic) 85
TEARDROP EXPLODES Bouncing; Sleeping (pics) ... ea 85
TEAR JERKERS (new Good Vibrations release) (pic) 75
TOURS Language School (pic) 85
UNDERTONES Teenage Kicks (Good Vibrations) (pic) 99
UNDERTONES Summer; Jimmy Jimmy (pics) 95
VICTIM Strange Thing (Good Vibrations) (pic) 75
X-DREAMYSTS Bad News (pic) 95; Right Way (pic) 75
X-RAY SPEX Highly inflammable (pic) 95
XTC At the Hop (CLEAR VINYL) (pic) 95

12" CRAMPS Gravest Hits 5 track EP (pic) £1.49
12" CRASS Feeding of the 5000 17-track (pic) £1.99
12" DEVO Be Stiff 6-track EP (pic) £2.49
12" FATAL MICROBES meet POISON GIRLS (pic) £1.75
12" BRIAN JAMES Ain't that a shame EP (pic) £1.49
12" LENE LOVICH Say When +2 tracks (pic) £1.25
12" MEMBERS Offshore — Pennies — Solitary (pic) (Offer) 99
12" PENETRATION Danger Signs 3-tracker (pic) £1.49
12" SEX PISTOLS Anarchy in the UK (import) (pic) £1.99
12" TELEVISION Little Johnny Jewel (17 mins) (pic) £1.49

CHELSEA Chelsea LP £3.49
JOY DIVISION Unknown Pleasures LP £3.49
SLAUGHTER & THE DOGS Live Rabid LP £2.99
STIFF LITTLE FINGERS Inflammable Material £3.59
SWELL MAPS Marineville LP + free 7" £3.75
THROBBING GRISTLE 2nd Annual Report (offer) £2.99
VAULTAGE 78 (Two Sides of Brighton) (Attrix v/a) £2.75
EARCOM (Fast Product) 12" 45 compilation £1.99

STOP PRESS
ALBERTOS Snuff Rock EP (pic) 99
B-52's Rock Lobster (pic) 95
THE BEARS Insane Decisions (G.V) (pic) 85
BLONDIE Sunday Girl (in FRENCH!) (imp) (pic) 85
BUZZCOCKS Spira' Scratch EP (pic) (due 17/8) £1.49
COCKNEY REJECTS Flares 'n' Slippers (S.W.) (pic) 85
CRISIS Holocaust — No Town Hall (pic) 80
CULT FINGERS Zip Nolan (RT/Rather) (pic) 85
DEVO Be Stiff (pic) 95
THE DISTURBED I don't believe-Betrayed (pic) 80
IAN DURY Reasons to be cheerful (pic) 95
IAN DURY What a waste (pic) Rhythm stick (pic) ... each 95
THE DONKEYS What I Want (pic) 85
FATAL MICROBES Violence grows 7" (S.W.) (pic) 85
FOREIGN PRESS Downpour EP (pic) 85
LAST WORDS Animal World (new RT release) (pic) 85
LORI & THE CHAMELEONS Touch (Zoo) (FAB) (pic) 85
MERTON PARKAS You need wheels (pic) (+ patch) 95
MOLESTORS End of civilisation (S.W.) (pic) 85
999 Emergency (pic) 95
POISON GIRLS Hex 12" (pic) £1.99
PUNISHMENT OF LUXURY Secrets (pic) 95
SCRITTI POLITTI Skank block bologna (pic) 85
SECOND LAYER Flesh as Property EP (pic) 99
SHAM 69 Hersham Boys 12" (5 tracks!) (pic) £1.99
SHAM 69 Hersham Boys 7" (pic) 95
SILICON TEENS Memphis (new Mute Record) (pic) 85
PATTI SMITH Barefoot; Frederick (Pics) ..... each 95
SWELL MAPS Real shocks (due next week) (pic) 85
THE TICKETS I'll be your pin-up (pic) 85
THE VALVES Don't mean anything at all (pic) 95
SID VICIOUS C'mon-My Way-Some Else 12" (pic) £2.49
YACHTS Box 202; Look back in lov; Love you (pics) .. ea 95
ZONES Mourning star (pic) 95
ZORRO 'Arrads don't sell 'em EP (pic) 95
DAMNED Damned Damned Damned LP £3.99
FASHION Product Perfect LP £3.49
IT'S A BEAUTIFUL DAY 1st LP £3.99
IGGY & STOOGES Metallic KO live LP £1.99
MODS MAYDAY Live Bridge House LP £3.75
RESIDENTS Nibbles LP £2.99
RESIDENTS All US import LP's each £3.99
SEX PISTOLS Carri On LP £2.99
YES LA (Dangerhouse 1-sided picture LP) £1.99
DEVO Secret Agent Man (pic) 95
THE JETS Original Terminal (G.V.) (pic) 75
RUDI Spy E.P. (G.V.) (pic) 99
THE OUTCASTS LP (G.V.) £3.49
WHOLESALE ENQUIRIES WELCOME!

UK POSTAGE & PACKING: Add 40p for 1st LP or 12" plus 20p for each extra LP or 12". Add 20p for 1st 7" plus 5p for each extra 7".
Overseas send IRC for latest list & postage rates.

BONAPARTE

BONAPARTE MAIL ORDER

COLLECTOR'S SECTION
Talking Heads. Live On Tour '79 Promo. L.P. U.S. Radio Station. Very very limited £12.00
Blah Blah Blah. In The Army 90p
Gerry & The Holograms 90p
Bridge House. Mods Mayday £3.99
Fatal Microbes. Violence Grows 90p
Poison Girls. Hex 12in £1.99
Passage. New E.P. 90p
Canterbury Wasteland 90p
Another Pretty Face. Carrie 90p
Astronauts. E.P. 90p
Adam & Ants. Xerox 85p
Van Morrison. Roxy Live Promo. U.S. Radio Station. L.P. extremely rare £12.00
Rezillos. Can't Stand My Baby 85p
Nuggets. Great Collection £4.50
Teardrop Explodes. Bouncing Babies 85p
Lori & Chameleons. Tough. (Zoo) 85p
Last Words. Animal World 85p
Pebbles. Vol. 3. L.P. £4.99
Pebbles. Vol. 4. L.P. £4.99

NEW BOMP L.P's . . .
Crawdaddy. British 60's Compilation L.P. £4.99
Last L.P. £4.99
Weirdo's 12in. 6 Track £3.50
Bowie. Ragazzo Solo-Space Oddity sung in Italian (Philips Italian Pressing) £5.00
Pistols. 12in Biggest Blow (Clear) £4.50
Ian Dury. Reason To Be Cheerful 90p
Ian Dury. 12in Reason £1.50
B.52's. Rock Lobster 90p
Nuggets. Orig. Artifacts. 65—68 ..... £4.50
Chuck Waggon. Rock & Roll Won't Go Away 90p
48 Chairs. Snap It Around 90p
The Door & The Window. E.P. 90p
Damned L.P. 1st £4.50
Rudi. I Spy. E.P. 90p
Outcasts. L.P. £3.99
Freeze. In Colour 90p
Lene Lovich. Lucky Number. 12in (French Imp) £2.99
M. Pop Music. 12in (Double Groove) (French Imp.) £2.99
They Must Be Russians 90p
Kirst McCall. They Don't Know. (Pic disc) £1.00
Tear Jerkers. E.P. 90p
Inmates. Dirty Water 90p
Donkeys. What I Want 85p
Pop Rivvits. L.P. £2.99
Gangsters. L.P. £3.50
Homosexuals. e.p. 12in (Great) £2.20
Joy Division. L.P. Unknown Pleasures £2.99
Residents. Nibbles. (Sampler) £2.49
Dillinger. Cocaine In My Brain. 12in Import £1.99
Blondie. Sunday Girl. 12in import £1.99
Poison Girl/Fatal Microbes. Violence Grows. 12in £1.50
The Men (Human League). I Don't Depend On You £1.60
It's A Beautiful Day. 1st. Gatefold Sleeve £5.00
Elvis Costello. Armed Forces. + E.P. U.S. £4.50
Cheap Trick. 1st Imp. £5.00
Chrome. Alien Soundtrack £2.99
Bowie. Peter The Wolf. (Green) £3.99
Pere Ubu. Modern Dance £1.99
Shoes. Black Vinyl Shoes £2.50
Move L.P. Something Else. (Side 2 includes rare E.P.) £4.50
Sex Pistols. Bollocks. Pic disc £5.99
Turtles. 1968. Pic disc. £2.99
Devo. Are We Not Men. Pic disc. £5.99

U.S. 7in IMPORTS
Girls. Elephant Man. (Prod. Dave Thomas) Hearthean Label £1.25
Monitors. Beak £1.25
Chronics. Test Tube Baby £1.25
Lepers. Coitus Interruptus £1.25
Bags. Survive £1.25
B Girls. Fun At The Beach £1.25
Teenage Jesus. Baby Doll £1.25
D.O.A. Disco Sucks £1.25
Pointed Sticks. What Do You Want £1.25
Police. Can't Stand Losing You. (U.S. diff. pic) £1.10
Jam. Strange Town £1.10
Elvis Costello. Accidents/Sunday's Best £1.10
R. Stones. Shattered/Turning To Gold £1.25
Pagans. Dead End America £1.25
Pagans. Not Now. (Prod. Dave Thomas) £1.25

WHOLESALE & EXPORT ENQUIRIES WELCOME
MAIL ORDER — 101 GEORGE STREET, CROYDON, SURREY
"PAYABLE TO BONAPARTE"
ALLOW 10 DAYS FOR CHEQUE CLEARANCE.
ALTERNATIVES WHERE POSSIBLE.
12". 1 = 35p 2 = 60p, 3 = 85p, 5+ = £1.00
7". 1-5 = 15p each, 5+ = 75p max.
OVERSEAS:
12". 1 = 50p, 2 = £1.00, 3 = £1.25, 5 = £2.00
7". 1-5 = 20p each, 5+ = 15p each

MAIL ORDER MANAGEMENT
We require an intelligent, responsible person to administer and develop our mail order service. Clerical background useful. References essential. Situated next to East Croydon station, 15 mins from Victoria or Waterloo. Salary negotiable.
Ring 01-681 1490

YOU ARE PAYING TOO MUCH FOR RECORDS AND CASSETTES
INLAND AND OVERSEAS CUSTOMERS

WHY PAY OVER £4 FOR LP's/TAPES?
WRITE OR PHONE FOR OUR FREE CATALOGUES

1. Over 3,000 top selling brand new UK listings from £3 and special offer brand new overstocks and imports from £1.90. Free postage on all inland orders and most overseas orders. All brand new items guaranteed unplayed and factory fresh. Further 10% discount on larger orders — **SAVE UP TO £1.75 ON TOP SELLING ITEMS.**
2. 1,000 brand new UK and imported classic evergreen singles dating from the early 50's onwards.
3. Extensive range of accessories — cases, pvc covers, stylii, anti-static materials, BASF and EMI tapes, etc.
4. Thousands of quality guaranteed second hand LP's and tapes at bargain prices.
5. Your unwanted good conditioned items bought for cash or accepted in part exchange for **ANY** brand new LP's of **YOUR** own choice. Send S.A.E. with list first or phone for genuine generous offer.

**COB RECORDS, N2, INTERNATIONAL MAIL

subway records

7b MANCHESTER STREET, SOUTHAMPTON, HANTS
Telephone (0703) 23543

FISCHER Z — Worker (Pic Disc) 99p
SKIDS — Masquerade 99p
SPLIT ENZ — My Mistake 50p
U.F.O. — Born To Lose 50p
JAPAN — Don't Rain 50p
URIAH HEEP — Lady In Black 50p
FRANKIE MILLER — Be Good To Yourself 50p
SHAKE — Culture Shock 10" E.P. £1.80
ANGELIC UPSTARTS — Liddle/Teenage (P) 95p
GAFFA — You Know I Love You (4 different pics) 85p
LORRI & THE CHAMELEONS — Catch 85p
MAX WEBSTER — Paradise Skies (Pic Disc) £1.99
MERTON PARKAS — Wheels (P) 95p
ROSES ARE RED — Can't Understand (P) 95p
TOURISTS — Loneliest Man (P) 95p
U.F.O. — Born to Lose (P) 99p
YACHTS — Box 202 (P) 95p
ADAM & THE ANTS — Zerox (P) 85p
ADVERTS — My Place/Safety (P) ..... ea 95p
AGONY COLUMN — All Worked Out (P) 85p
ATTIC — Yes I Want To 85p
DAVID BOWIE — DJ/Breaking (P) ..... ea 85p
DAVID BOWIE — Evening with (RCA Promo) £25.00
BLONDIE — One Way or Another 95p
BLONDIE — Sunday Girl 12" (P) Remix (Eng) £1.79
BLONDE ON BLONDE — Whole Lotta (PIC DISC) £1.59
BUZZCOCKS — Pulsebeat 12" (CLEAR) £10.00
BUZZCOCKS — Spiral Scratch (P) £1.35
(All those who have already ordered please send extra 50p or give alternative choice)
BUZZCOCKS — Harmony/Orgasm/What (Pics) ..... ea 95p
CARS — Let's Go (P) 95p
CABARET VOLTAIRE — Nag Nag (P) 85p
COSTELLO — Detectives (P) £1.49
COSTELLO — Accidents / Radio / Chelsea / Olivers (All P) ..... ea 95p
COSTELLO — Mocambo (CBS Promo) £50.00
CASH PUSSIES — (Vicious) 99% 85p
CLASH — Cost of living EP (P) £1.49
CLASH — Riot / Remote / Tommy / Civil (P) ..... ea 95p
CLASH — Man (Logo) / Complete / City (P) ..... ea 95p
CRASS — Reality Asylum (P) 45p
CRASS — Feeding 5,000 12" (P) £1.99
CURE — Arab (Original) / Boys Cry (P) ..... ea 95p
WAYNE COUNTY — **** Off EP (P) (Silver) ..... ea £1.35
WAYNE COUNTY — Berlin (PROMO) 95p
COWBOY INTERNATIONAL — Aftermath / Nothing Doing (All P) ..... ea 95p
DEF LEPPARD — EP 99p
DEVO — Jonee / Satifaction / Baby (All P) ..... ea 95p
DUFFO — Tower of Madness (P) 95p
DAMNED — Problem Child / Don't Cry Wolf ..... ea 95p
DAMNED — Love Song / (4 Diff P) ..... ea 95p
DESTROY ALL MONSTERS — Creeper (P) 85p
IAN DURY — Rhythm Stick (P) / Waste ..... ea 95p
IAN DURY — Rhythm Stick 12" £1.49
IAN DURY — Sex & Drugs (P) £1.49
DR. MIX — No Fun (P) 85p
DICKIES — Banana (Yellow) (P) 95p
ENID — Dambusters (Blue) (P) 95p
ECHO & BUNNYMEN — Pictures (P) 85p
EDDIE & RODS — Do Anything (P) 99p
FRAMES — False Accusation 85p
FLYING LIZARDS — Money / Summertime (P) ..... ea 95p
FAMILY FODDER — Playing Golf (P) 85p
DR. FEELGOOD — Price (Brown, Blue or Mauve) (P) 95p
FABULOUS POODLES — Workshy (Pic Disc) £1.60
GLASS TORPEDOES — Someone (P) 85p
GANG OF FOUR — Tourists / Goods EP (P) ..... ea 95p
GEN X — Fridays Angel (Red) (P) 95p
GEN X — King (Red / Pink / Yellow) ..... ea 99p
GEN X — Valley Doll (Multicol) (P) 99p
JAM — Strange Town (P) 95p
JOE JACKSON — Sunday Papers (P) ..... ea 95p
BRIAN JAMES — Shame (P) 85p
KLEENEX — Ain't You-Heidi / You-U (P) ..... ea 85p
KISS — Made to Love 12" (P) £1.80
LEYTON BUZZARDS — Hanging (Lumin Green) / 19 & Mad (P) ..... ea 95p
NICK LOWE — Cracking Up (P) 95p
LENE LOVICH — Lucky Number / Say When (P) ..... ea 95p
LENE LOVICH — When 12" (P) £1.50
'M' — Moderne Man (Orig) (P) 99p
MONOCHROME SET — Symphonie / Frank (All P) ..... ea 85p
NICKY & DOTS — Never Been Struck (P) 85p
ORCHESTRAL MANOUVRES — Electricty (P) 85p
PARANOIDS — Anticipation (P) 85p
PROTEX — Don't Ring Me Up / Can't Cope (P) ..... ea 95p
GRAHAM PARKER — Mercury Poisoning (Promo) 12" £25.00
GRAHAM PARKER — Protection 12" £1.99
THE PACK — Brave New Soldiers (P) 85p
PRINCE BUSTER — Al Capone 12" £2.30
POLICE — Losing / Roxanne (P) ..... ea 95p
PINK FLOYD — Money 99p
PUNISHMENT OF LUXURY — Engine/Puppet (P) ..... ea 95p
PRAGVEC — Expert / Existencial (P) ..... ea 85p
RUMOUR — Traffic (Red) (Amber) (Green) ..... ea 95p
REZILLOS — Can't Stand Baby (P) 95p
RED NOISE — Revolt into (Blue) (P) 95p
RED NOISE — Revolt Into 12" (P) £1.99
RAINCOATS — Fairytale (P) 85p
SPECIALS — Gangsters 85p
PAUL STANLEY — Hold Me (Purple) (P) 99p
SKIDS — Into Valley (P) 95p
SMIRKS — To You (P) 85p
SEX PISTOLS — Silly / Something (P) ..... ea 95p
SEX PISTOLS — New York-Submission (P) £1.49
SEX PISTOLS — Holidays in Sun / Anarchy (P) ..... ea £1.49
SEX PISTOLS — Anarchy 12" (P) £2.99
SPIZZOIL — 6,000 Crazy / Cold City EP (All P) ..... ea 85p
SIOUXSIE & BANSHEES — Staircase (P) 95p
STIFF LITTLE FINGERS — Getaway / Suspect / Ulster (P) ..... ea 85p
SODS — No Pictures (P) 85p
SUPERTRAMP — Breakfast / Logical Song (All P) ..... ea 95p
TOURISTS — Loniest Man (Pic Disc) £1.99
TELEVISION — Johnny Jewel (Live) 12" £1.60
TEARDROPS — Bouncing Babies / Explodes (P) ..... ea 85p
TOOLS — Make Some Money (P) 85p
TV PERSONALITIES — Grundy EP 85p
TUBES — Prime Time (Blue Red or White) (P) ..... ea 95p
TOURS — Language School (P) 85p
UNDERTONES — Jimmy / Comes Summer (P) ..... ea 95p
VICE CREEMS — Danger Love (P) 85p
VENIGMAS — Lights Out (& Plane) 85p
X RAY SPEX — Inflammable (P) 95p
X DREAMYSTS — Bad News / Right (All P) ..... ea 95p
XTC — Hop (Clear) 95p
999 — I'm Alive / Nasty Nasty / Crew (P) ..... ea 95p
999 — Homocide / Emergency / Me and my Desire (P) ..... ea 95p
101'ERS — Keys to your Heart 95p

ALBUMS

WRECKLESS ERIC — 1st album 10", brown £2.99
DAVID BOWIE — Evening with (RCA Promo) £25.00
VAULTAGE 78 — Compilation LP £2.75
COSTELLO — Forces (+ EP Cards) (UK) £4.75

CHEAPO LP'S

DEEP PURPLE — Stormbringer / Powerhouse ..... ea £2.99
YES — Tormato/Going For The One ..... ea £2.99
D. BEDFORD — Stars End £1.99
B.T.O — Head On £1.99
LOU REED — Sally Can't Dance £1.99
FLEETWOOD MAC — Vintage Years (Dble) £4.99
YAMASHTA — Raindog £1.99
STEVE HARLEY — Timeless/Best Years/Prima ..... ea £1.99
JETHRO TULL — Heavy Horses £1.99
LYNYRD SKYNYRD — 1st & Last £2.99
MOTT — The Hoop/Shouting ..... ea £1.99
SAINTS — Stranded £1.99
E.L.O. — New World/Eldorado/Ole ..... ea £2.99
SPARKS — Kimono My House £1.99
DRUID — Fluid £1.99
DEAD BOYS — Young, Loud & Smutty £1.99
BILL WYMAN — Stone Alone £1.00
BLACK SABBATH — Vol 4 / Master Reality ..... ea £2.25
BLACK SABBATH — Black Sabbath / Greatest Hits ..... ea £2.25
SKYHOOKS — Ego £1.00
WISHBONE ASH — Locked in £2.25
BTO — Four Wheel Drive £1.25
FOCUS — In and Out of £2.25
SAINTS — I'm Stranded £1.99
HAWKWIND — Astounding / Quark ..... ea £2.25
ROBIN TROWER — Long Misty Days £2.25
THIN LIZZY — Johnny Fox / Fighting ..... ea £2.25
SPLIT ENZ — Dizrithmia £2.25
STIFF — Akron Compilation £2.99
KISS — Love Gun £2.99
GRAHAM PARKER — Stick to me £2.25
IAN DURY — New Boots (Inc Sex & Drugs) £2.99
BLACK SABBATH — Sabotage £2.99
GENESIS — Selling / Wind / Foxtrot ..... ea £3.49
GENESIS — Trespass / Trick ..... ea £3.49
X RAY SPEX — Germ Free £2.99
IAN DURY — Do it Yourself £3.49
DEEP PURPLE — Stormbringer £3.25
AC/DC — Powerage £3.25
ELO — Face Music £1.99
ELO — Out of Blue (2XLP) £2.99
ROLLING STONES — Love you Live (2XLP) £4.49
GENESIS — Seconds Out (2XLP) £4.99
KISS — Alive II (2XLP) £4.99

IMPORTANT IMPORTS

MOUNTAIN — Live (Inc Nantucket) £3.25
STYX — II / Serpent Rising / Miracles £5.35
JOE WALSH — Best of £3.25

CASSETTES (ALL UK)

PINK FLOYD — Saucerful of Secrets £1.49
ENO — Green World / Warm Jets ..... ea 99p
DEEP PURPLE — Europe / Who do we think ..... ea £1.49

EXPORT / WHOLESALE TEL (0703) 23543
* PLEASE TRY TO GIVE ALTERNATIVES TO AVOID OCCASIONAL OUT OF STOCK PROBLEMS
P & P RATES: 10"/12" LP's 1=40p, 2=60p + 25p for each extra (2XLP)=60p.
7" 1 &2=20p + 10p for each extra.
CASSETTES 1=26p + 10 for each extra.
MAXIMUM POSTAGE £1.00.
OVERSEAS 12" 1=50p + 50p for each extra.
7" 1=20p + 25p for each extra.

WEST 4 RECORD COVERS

L.P. Polythene (200G) 25 £1.40; 50 £2.60; 100 £3.50; 250 £7.75; 500 £14.25; 1000 £24.40.
L.P. Polythene (400G) 25 £2.15; 50 £3.65; 100 £5.50; 250 £12.50; 500 £23.20; 1000 £43.60.
L.P. Paper Polylined (inners) 30 £3.20; 100 £9.25
L.P. White Paper (inners) 50 £3.80; 100 £6.95
P.V.C. Double L.P. 1 @ 43p; 10 £4.30
L.P. P.V.C. (Heavy duty) 25 £4.30; 50 £8.50; 100 £16.70
Singles Card / Poly 30 £3.45; 100 £9.30; 250 £18.80
Singles White Card 30 £3.05; 100 £7.00; 250 £14.80
Singles Paper 100 £2.40; 250 £5.65; 500 £10.75
Singles P.V.C. (Heavyduty) 25 £3.25; 50 £5.30; 100 £12.00
Singles Polythene (400G) 50 £2.10; 100 £2.50; 250 £8.00; 500 £11.45; 1000 £21.70

PRICES include Postage & Packing in U.K. Channel Islands, & B.F.P.O.S.
Overseas and trade customers write for list.
Cheque or P.O. with order please, or shoppers welcome to save postage at:—
WEST 4 TAPES & RECORDS, 169 CHISWICK HIGH ROAD, LONDON, W.4.2DR (DEPT:NME)

Adam Records - 25% DISCOUNT ON RECORDS & CASSETTES

GREAT NEW CATALOGUE PLUS T SHIRTS, SWEATSHIRTS, BELT BUCKLES & BADGES AND SUPER SPECIAL OFFERS

ALL LEADING MANUFACTURERS

THIS WEEKS SPECIAL BUY:-
BEACH BOYS GREATEST HITS
SEND £2.00 ONLY (INCLUDES POSTAGE)
OFFER CLOSES 31ST AUGUST

To: Adam Records, Adam St., Birmingham B7 4AG.

Name .....

Address .....

.....

IF ORDERING RECORD TICK BOX ☐ NME 100

GALE FORCE MAIL ORDER

LPs AT PRICES YOU CAN AFFORD

		RRP	OUR PRICE
OUT OF THE BLUE	E.L.O.	7.99	3.99
AT BUDOKAN	BOB DYLAN	7.99	4.99
BREAKFAST IN AMERICA	SUPERTRAMP	4.99	3.49
THE KICK INSIDE	KATE BUSH	5.29	3.49
THE ORIGINAL	IT'S A BEAUTIFUL DAY (includes WHITE BIRD)	5.29	3.99
VOULEZ-VOUS	ABBA	5.29	3.49
PARALLEL LINES	BLONDIE	4.79	3.49
LODGER	DAVID BOWIE	5.49	4.24
THE POLICE	THE POLICE	4.99	3.49
BLONDES HAVE MORE FUN	ROD STEWART	5.00	3.49
I AM	EARTH, WIND & FIRE	5.29	3.49
ZIGGY STARDUST	DAVID BOWIE	5.06	3.49
20 GREATEST HITS	NEIL DIAMOND	5.29	3.49
GREATEST HITS	STEELY DAN	6.38	3.99
DARK SIDE OF THE MOON	PINK FLOYD	5.69	3.49
SPIRITS HAVING FLOWN	BEE GEES	5.31	3.49
THEN THERE WERE THREE	GENESIS	4.99	3.49
ABRAXAS	SANTANA	4.99	3.49
AJA	STEELY DAN	4.99	2.99
INNERVISIONS	STEVIE WONDER	5.69	3.49

Many more available / Send coupon below for lists of current stock to —
GALE FORCE MAIL ORDER 29/37 NORTON FOLGATE, LONDON E1 6BZ. Tel: 01 377 8088

PLEASE SEND ME LISTS OF CURRENT STOCK TO —
NAME.....
ADDRESS .....
.....
.....

IF YOU REQUIRE ANY OF THE LPS LISTED ABOVE PLEASE SEND CASH / (REGISTERED) P.O. OR CHEQUE & ADD 50p FOR PACKING & POSTING.
ALL STOCKS SUBJECT TO AVAILABILITY

5 LPs or more post free

LAUGHTER THROUGH TEARS

JOHN WRIGHT has written a really beautiful song called *'Time Tells No Lies'*. You can hear it on his debut album.

NME BY POST

NAME.....
ADDRESS .....
.....
.....

Rates: UK Addresses — year £15.50; six months £7.75.
USA & Canada — year $52.00; six months $26.00.
Other countries — year £16.50; six months £8.25.
Cheques payable to IPC Magazines.

NME By Post
Jim Watts, Room 2613, Kings Reach Tower,
Stamford St., London SE1 9LS.

TO ADVERTISE IN NME EXPRESS MUSICAL NEWS
01-261 6172

ROUGH TRADE

THE LAST WORDS ANIMAL WORLD 75p
SUBSTITUTE THE ONE 80p
MERTON PARKAS YOU NEED WHEELS 90p
METROPHASE IN BLACK 80p
MUDHUTTERS INFORMATION E.P. 80p
THE MAGITS FULLY COHERENT 80p
THE STEPPES THE BEAT DRILL 80p
VICE VERSA MUSIC 4 ..... 80p
THE FALL ROWCHE RUMBLE 80p
THE SURPRISES JEREMY THORPE IS INNOCENT 80p
LORI AND THE CHAMELEONS TOUCH 80p
FATAL MICROBES VIOLENCE GROWS 80p
THE DOOR AND THE WINDOW E.P. 80p
THE PACK NEATHER 80p
VENIGMAS TURN THE LIGHTS OUT 80p
HELSINKI 5 BELOW JENNIFER DARLING 80p
THE ANTS ZEROX 80p
THE WARRIROS MARTIAL TIME 80p
ALTERNATIVE PAISLEY E.P. 80p
TEARDROP EXPLODES BOUNCING BABIES 80p
THE KLEENEX E.P. £1.25
TEARJERKERS LOVE AFFAIR 80p
THE SPECIALS GANGSTERS 75p
ARTERY MOTHER MOON 80p
THE CIGARETTES BACK AGAIN 80p
THE NUMBERS E.P. 80p
PIRANHAS JELLY 80p
FRANTIC ELEVATORS VOICE IN THE DARK 80p
CRASS REALITY ASYLUM 45p
BUSINESS UNUSUAL £3.50
MANCHESTER COLLECTION £3.50
THROBBING GRISTLE D.O.A. £3.99
THE FALL LIVE AT THE WITCH TRIALS £3.50
THE FASHION PRODUCT PERFECT £3.50
JOY DIVISION UNKNOWN PLEASURES £3.50
MOD'S MAYDAY '79 ..... £3.50
Fanzines add 10p each for postage
ALTERNATIVE SOUNDS 6 (DAMNED/MAPS) 20p
TALES OF DAYGLOW (DAMNED) 13p
UNDERGROUND BEER (THE DOOR AND THE WINDOW) 20p
MOVIN' ON NO.1 ..... 35p
Postage and packing (UK 7" 1-2 20p, 10p each after that. 12" 1-35p, 25p each after that maximum post 60p. Cheques/postal orders to Rough Trade Mail Order, 202 Kensington Park Rd, London W11. Postage to Europe 25p per 7", 50p per 12", Fanzines 25p each. Pay by IMO only. Please put alternatives where possible.

STIFF MAIL ORDER BRINGS YOU—

Super SS competion this week, nine only Lene 12" French import 3 track singles to the first 9 correct answers — Question is, how long are Lene's plaits???

SECOND WEEK OF SS SALE

BUY 22 LARRY WALLIS POLICE CAR
BUY 25 RECCONEZ CHERIE, WRECKLESS ERIC
BUY 26 YANKEE WHEELS, JANE AIRE
BUY 29 WHOOPS A DAISY, HUMPHREY OCEAN
LOT 1 JOHNNIE ALLAN, PROMISE LAND
OFF 2 ROMEO, ERNIE GRAHAM
OFF 4 I'VE GOT A HEART, REALISTS
LAST 4 SCREWED UP, MICK FARREN
ALL ABOVE AT SPECIAL SALE PRICE OF 65p EACH!!

OTHER GOODIES

SPECIAL 12in COPIES OF REASONS TO BE ETC, RADIO PROMOS WITH 7in VERSION ON 12in OF VINYL £1.40
BUY 27/BOY 2 NOW IN PIC COVERS 90p
12in SATISFACTION DEVO £1.40
BUY 42/46/49/50 (COL) and BUY 50 all in 12in. KIRSTY PIC SINGLES ALL AT £1.40
LENE AND JONA PIC DISCS STILL AVAILABLE £5.50
PROMO COPIES OF, BINKY, FROZEN YEARS, EMOTIONAL TRAFFIC 90p
JILL READ, MAYBE IMPORT 75p
PROBLEM CHILD IN PIC COVER 90p
STIFF CARRIER BAGS 10p

ALBUMS

Very special offer, free "Sounds 3" LP with every album bought (one only per order) £4.50
SEEZ 1, ONLY FEW LEFT £4.50
SEEZ 2 (IMPORT), SEEZ 3—16, SEEZ 7 IN RE MIX FORM, SEEZ B6 IN BROWN 10" VINYL ALL AT ..... £4.50 EACH
GET 1,2,3, Fist 1, HEROES AND COWARDS £3.50
DEVO 12in 6 TRACK £2.50

CASSETTES

SEEZ 1, 2, 4, 6, 7, 14, GET 1, FIST 1 ..... £4.50

EPs

LAST 2, LAST 5 ..... £1.00 EACH

SINGLES

SPECIAL NEW RELEASE ... HORN 1 DAVEY PAYNE, SAX MAN 90p
BUY 18, 21, 24, 27, 30, 31, 34, 36, 38—50, LEW 1, DEV 1, BOY 1/2 OFF 1 ..... 90p EACH

T SHIRTS

IF IT AINT ETC ... LARGE IN YELLOW ONLY, MEDIUM IN RED, WHITE, SMALL IN WHITE. ALL AT ..... £2.00 EACH
LENE LOVICH IN SMALL ONLY £2.00
GRAHAM PARKER IN MED AND SMALL £2.00
STIFF R AND B PRODUCTION SMALL, MED, LARGE £2.50

POSTERS

IAN DURY DO IT YOURSELF 50p
LENE LOVICH 50p
GRAHAM PARKER 60p
1ST STIFF POSTER 20p
2 RUMOUR POSTERS FOR THE PRICE OF ONE 20p

BADGES

IF IT AINT ETC 20p
NEW!! THE "I LIKE" SERIES, ERIC KIRSTY, LENE, LEW ..... 15p EACH
STIFF S S, SAVE THE WAIL ..... 15p each
LENE ENAMEL BADGES £1.00
ONCE AGAIN STIFF RECORDS — SEW ON PATCHES 60p
SAVE THE WAIL BADGES 10p

PROGRAMMES

BE STIFF TOUR 20p
OLDISH GRAHAM PARKER PROGS 10p

FAN CLUBS

JOIN THE ERIC, LEW, KIRSTY CLUBS, SEND 60p TO RECEIVE CERTIFICATE AND FAN CLUB BADGE.

Write now to: STIFF S S
28 ALEXANDER STREET, LONDON W2
INC P&P ON ALL ORDERS — 50p LARGE, 25p SMALL

RECORD AND TAPE EXCHANGE
LPs and cassettes wanted

Records & Tapes of EVERY Kind bought for 10p — £2.20 each cash (10p — £2.50 exchange) ALL accepted — absolutely NONE refused!!

Bring ANY quantity to any of our shops at
38 NOTTING HILL GATE, LONDON, W.11.
28 Pembridge Road, Notting Hill Gate, W.11.
90 Goldhawk Road, Shepherds Bush, W.12.

L.P's and cassettes may be sent with s.a.e. for cash to: Record & Tape Exchange, 38 Notting Hill Gate, London, W.11. *(Estimates on request).*

All shops open daily 10 am — 8 pm. There are thousands of used records and tapes on sale — many below £1.30. Singles from 10p.

Rare deletions are bought, sold, and exchanged upstairs at 38 Notting Hill Gate, London, W.11.
All enquiries: 01-727 3539

GRADUATE RECORDS
1, Union Street, Dudley, West Midlands DY2 8PG
Telephone Dudley (0384) 59048

THE FALL — Rouche Rumble 80p
NEW MATHS — Die Trying 80p
ASTRONAUT — E.P. 80p
TUBEWAY ARMY — Down in the Park 85p
TUBEWAY ARMY — Too Bad/Bombers 85p
SHAPES — Batman E.P. 90p
SLAUGHTER & THE DOGS — Cranked Up 80p
JAMESON RAID — Heavy Metal E.P. £1.25
12" MENACE — Screwed Up £1.49
12" SID VICIOUS — C'Mon everybody £2.49
12" CRASS — Feeding the 5000 ..... £1.90
12" HUMAN LEAGUE — Dignity of Labour £1.49
CHELSEA — Chelsea L.P. £3.49
FASHION — Product Perfect L.P. £3.49
JOY DIVISION — Unknown Pleasures L.P. £3.49
SWELL MAPS — Trip to Marineville L.P. £3.49
MODS MAYDAY — Bridge House L.P. £3.49
VAULTAGE 78 — Brighton L.P. £2.75
SLAUGHTER & THE DOGS — Live Rabid L.P. £2.99
RESIDENTS — Duck Stab L.P. £3.99
TUBEWAY ARMY — 1st L.P. £3.99
POSTAGE— Add 20p for 1st 7" plus 5p for each extra. Max 50p. Add 40p for 1st 12" plus 20p for each extra. Max £1.00.

WHOLESALE ENQUIRIES WELCOME

SHOCK TREATMENT

SMALL ENOUGH TO CARE

Angelic Upstarts — I'm an Upstart 70p
Angelic Upstarts — Teenage Warnings (Pic) 85p
Adam and The Ants — Zerox (Pic) 80p
Astronauts — Survivors (Pic) 85p
Buzzcocks — Orgasm/Get/Don't Mind/Love You/Fallen-/Promises/Happy/Harmony (All Pic) ..... (Each) 90p
Buzzcocks — Spiral Scratch EP (Pic) £1.49
Cartain Ratio — All Night Party (Pic) 85p
Blah Blah Blah — In The Army (Pic) 80p
Cash Pussies — 99% Is Shit (Pic) 85p
Crisis — No Town Hall (Pic) 80p
Clash — Clash City Rockers 70p
Cockney Rejects — Flares And Slippers (Pic) 85p
Cult Figures — Zip Nolan (Pic) 85p
Cure — Arab (Pic) (Original SW) 85p
Chelsea — Right/Rise/Urban (All Pic) ..... (Each) 85p
Cravats — The End (Pic) 85p
Damned — Problem Child (Original STIFF) (Pic) 95p
Dangerous Girls — Dangerous Girls (Pic) 80p
Disturbed — Betrayed (Pic) 80p
Donkeys — What I Want (Pic) 85p
Dials — All I Hear (Pic) 85p
Door and The Window — EP (Pic) 90p
Ian Dury — Wake Up/Blockheads (Imp) 99p
Echo and Bunnymen — Pictures (Pic) 85p
Eddie and Rods — Life On Line (Pic) 70p
Electric Eels — Agitated (Pic) 85p
Family Fodder — Playing Golf (Pic) 80p
Fall — Bingo/New Thing/Rumble (All Pic) ..... (Each) 80p
Fashion — Steadie/Citinite (All Pic) ..... (Each) 80p
Eddie Fiction — UFO 1 and 2 (Pic) 80p
48 Chairs — Snap It Around (Pic) 80p
Glass Torpedoes — Someone Different (Pic) 85p
Grow Up — EP (Pic) 80p
Gerry and The Holograms — Absurd 45 (Pic) 80p
Hardware — Speed Unit EP (Pic) 99p
Iggy Pop — Sick/Kill City (All Pic) ..... (Each) 85p
Jam — Strange Town (Pic) 85p
Brian James James — Ain't That A Shame (Pic) 80p
Kleenex — U/You (Pic) 85p
Kleenex — Swiss EP (Pic) £1.25
Nick Lowe — Breaking Glass 70p
Nick Lowe — Little Hitler (Pic) 80p
Lori and The Chameleons — Touch (Pic) 85p
Metal Boys — Sweet Maralyn (Pic) 85p
Monochrome Set — Alphaville/Symphonie (All Pic) ..... (Each) 85p
Models — Freeze (Pic) 85p
Menace — Screwed/GLC/Final (All Pic) ..... (Each) 85p
Murder The Disturbed — Genetic Disruption (Pic) 85p
Molesters — Disco/ (All Pic) ..... (Each) 85p
Nosebleeds — Music School (Pic) 80p
Tom Petty — I Need To Know (Promo) 75p
Piranhas — Coloured Music (Pic) 80p
Protex — Don't Ring Me Up (Pic) 80p
Public Image — P.I.L. (Newspaper) 99p
Resistance — Kidnapped (Pic) 85p
Raincoats — Fairytale (Pic) 85p
Rotovators — Meat (Pic) 80p
Rezillos — Can't Stand My Baby (Pic) 85p
Schoolgirl Bitch — Abusing The Rules 75p
Ruts — In A Rut 85p
Saints — Security 70p
Rudi — I Spy (Pic) 85p
Scars — Adult/Ery (Pic) 80p
Sods — No Pictures (Pic) 80p
Spherical Objects — 70's Romance (Pic) 80p
Snatch — All I Want (Special Shimmer Bag) 80p
Special AKA — Gangsters (2 TONE) 80p
Surprises — Jeremy Thorpe EP (Pic) 99p
Shapes — Batman EP 85p
Squad — Red Alert 85p
Stiff Little Fingers — Suspect/Alternative/Getaway (All Pic) ..... (Each) 85p
Teardrops Explodes — Sleeping/Babies (All Pic) ..... (Each) 85p
Swell Maps — Dresden Style (Pic) 85p
Television — Foxhole/Glory (Each) 70p
Tourists — Favourite Girls (Pic) 80p
Undertones — Teenage Kicks EP (Pic) (Orig) 99p
V2 — Is Anyone Out There? (Pic) 85p
Valves — Robot Love (Pic) 80p
Vibrators — Baby Baby (Pic) (Imp) 85p
Visitors — Electric Heat (Pic) 75p
Warriors — Martial Time (Pic) 85p
Wasps — Teenage Treats (Pic) 80p
Wimps — Caroline EP (Pic) 99p
Wire — Outdoor Miner 70p
XS Energy — Use You (Pic) 80p
Zero Zero — Chinese Boys (Pic) 85p

12"

V2 — Man In The Box (Pic) £1.35
Distractions — Not Going Out (Pic) £1.55
Slaughter and Dogs — Alright (Pic) £1.90
Cramps — Gravest Hits (Pic) £1.49
Essential Logic — Wake Up EP (Pic) £1.49
Sid Vicious — 3 Track EP (Pic) (Imp) £2.59
Swell Maps — Marineville LP + Free 7" £3.75
Slaughter and Dogs — Live LP £2.79
Vaultage 78 LP £2.79
25 Rifles — Third World War (Pic) £1.99
Homosexuals — 6 Track EP £2.10
Private Affair Fanzine PA2 ..... 30p + 10p p&p
Please list alternatives where possible
UK P&P 7" 1 or 2 20p, 10p each thereafter. 12" 35p, 2 or more 65p (Max Post 65p)
ABROAD 7" 25p each, 12" 50p each (IMO ONLY PLEASE)

26 MITCHELL, TRURO, CORNWALL

RECORD CORNER

27 BEDFORD HILL, BALHAM, SW12
Join the 1000s who get our booklet each fortnight. UK £1.20 per year. Overseas £1.85 per year.

TOP SELLING RECORDS IN PICTURE SLEEVES

Tourists. Loneliest Man In The World (Pic Disc) (£1.60)
Flying Lizards. Money (95p)
Elvis Presley. Honky Tonk Angel (£1)
Jane Aire. Call Me Every Night (Pic Disc) (99p)
Kirsty McCall. They Don't Know (Pic. Disc) (£1.50)
Sniff 'n' The Tears. Drivers Seat (Pic. Disc) (£1.50)
Nick Gilder. You Can Rock Me (Pic. Disc) (£1.60)
Boomtown Rats. I Don't Like Mondays (95p)
Dire Straits. Lady Writer (95p)
Siouxsie & Banshees. Playground Twist (95p)
Leyton Buzzards. Hanging Around (green) (95p)
The Cure. Boys Don't Cry (95p)
Manfred Mann. Blinded By The Light. (Pic Disc) (£1.60)
The Dickies. Paranoid (Clear) (95p)
Police. Can't Stand Losing You (blue) (95p)
Squeeze. Up The Junction (lilac) (95p)
Rick Wakeman. Animal Showdown (Pic Disc) (£1.60)
Sex Pistols. Anarchy. (Sung in French) (£1.50)
Tycoon. Such A Woman (Nude pic disc) (£1.60)
Tourists. Blood Among Flowers + Free Single (99p)
Motorhead. No Class (with 3 different bags) (95p)
Generation X. Friday's Angels (Red) (95p)
Ramones. Rock 'n' Roll High School (99p)
Thin Lizzy. Do anything you want to (90p)
Sinceros. Take me to your Leader (green) (90p)
Police. Can't Stand Losing You/No Time This Time (95p)
Stiff Little Fingers. Gotta Gettaway (90p)
Damned. Love Song (4 diff bags) (90p)
XTC. Life Begins At The Bop (clear vinyl) (90p)
Dr. Feelgood. As Long As The Price Is Right (blue vinyl) (90p)
Rumour. Emotional Traffic (Red, amber & green) (90p)
Sex Pistols. Anarchy in the UK (£1.50)
Sex Pistols. Submission/New York (£1.50)
Sex Pistols. Holidays in the Sun (£1.50)
Ian Dury. Sex & Drugs & Rock & Roll (£1.50)
Bill Nelson's Red Noise. Revolt Into Style (blue) (90p)
UFO Shoot Shoot (live) (clear) (90p)
Peter Criss You Still Matter to Me (green vinyl + mask) (90p)
Gen X Valley of the Dolls (multi-coloured) (90p)
Thin Lizzy. Waiting For An Alibi (85p)
Paul Stanley. Hold Me Touch Me (purple + mask) (85p)
Sex Pistols. Submission/Pretty Vacant (95p)
Blondie. Hanging On The Telephone (85p) USA version has different pic sleeve (95p)
Rolling Stones. Shattered/Everything's Turn-ing To Gold (95p)
The Stranglers. Pink EP (£1.15)
Elvis Presley. Are You Sincere (95p)
Tubes. T.V. King (yellow) (95p)
Merton Parkas. You Need Wheels (95p)
Russians. They Must Be Russian E.P. (95p)
Suzy & The Red stripes. Seaside Woman (yellow) (99p)

LONG PLAYERS

Sex Pistols. Some Product (£3.20)
Lavo. Duty Now for the Future (£3.75)
Siouxsie & The Banshees. The Scream (USA copy, inc. Hong Kong Garden) (£5.25)
TRB Power in Darkness (+ bonus LP) (£4.99)
Jimi Hendrix. High Live & Dirty (red) £5.25)
Dickies. Incredible Skrinking Dickies (yellow or blue) (£2.99)
Elvis Costello. Armed Forces (USA version diff tracks + EP) (£5.25)
David Bowie. The Starting Point (£3.99)
Clash. 1st L.P. (import, including 3 different tracks not on U.K. L.P. + Free single and words on inner sleeve) (£5.25)

12"

Wreckless Eric. Punch & Miss Judy (orange) (96p)
Public Image. Ltd. Death Disco (11 mins) (£1.79)
Ultravox. Quiet Men (white) (£1.60)
Hawklords. 25 Years (grey) (£1.60)
ELO. Shine a Little Love (white) (£1.99)
Ian Dury. Sex & Drugs/Sweet Gene (£2.50)
Sex Pistols. Anarchy in the UK (£2.50)
Blondie. Sunday Girl + 2 tracks (£1.99)
Lene Lovich. Say When (£1.50)
The Only Ones. Out There in The Night (blue) (£1.50)
Judas Priest. Evening Star (clear vinyl) (£1.50)
Sid Vicious. C'mon Everybody, Something Else, My Way (£2.99)
Bill Nelson. Revolt Into Style + 2 tracks (99p)
Records. Rock'n'Roll Love Letter (99p)
Penetration. Danger Signs (£1.50)
Wings. Good Night Tonight (£1.99)
Graham

NME Classifieds

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring
01-261 6122
or write
New Musical Express Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London, S.E.1

Computer Dating...
Find Friendship, Love or Marriage. Dateline, Europe's largest most successful and reliable service for all ages in all areas. Send for free colour brochure and details now
To: Dateline Dept (NM)
23 Abingdon Road, London W8
Tel: 01-937 6503.
Dateline

THINKING OF MAKING YOUR OWN RECORD?
Redball Records
have all you need under one roof. We can supply the studio, labels, mastering and processing, pressing, (singles, EPs, LPs), printed sleeves, top quality records, keenest prices, help with marketing, airplays, etc. Visitors are welcome, just telephone for appointment or for further details write
Terry or Steve,
REDBALL RECORDS,
Market Drayton,
Salop TF9 3DA.
Telephone 0630 2323

Special deal for Groups working in the Midlands,
Stay at the
Crown Hotel,
High Street,
Leamington Spa,
(0926 26421)
Also gigs available.

SPECIAL NOTICES — 16p per word

HAPPY BIRTHDAY Sean, our little Mod. Love Wendy etc.

CRAZY COLOURS. Punks applies in any shade, style and also supplied by post. The following colours, Vermilion, Tangerine, Capri blue, Peacock blue, Cyclamen, Aubergine, Fire, Canary yellow, Pinkissimo, Pine green, Lime green. Minimum 4 pots of any colour £8.50 inclusive postage, VAT. Domenick and Tony, 65 Merloes Road, London W8. 01-937 2879/01-937 8452.

JOHN, AMY Hello Prunes, Liza.

KEITH: I need you. Judithe.

MARK, DAVID, Happy Birthday. Love Hettie.

MO-DETTES WE think you're great. Love, the Mo-dern Boys, Welling. 01-303 8473.

EMPLOYMENT AGENCY LICENCE — 16p per word

RECORD COMPANY SECRETARIES Are You on our books? — MEMO Emp Agy 01-734 5774/5.

FOR SALE — 16p per word

AAAAGH! UKDK PNEUMANIA Split single £1.25 from Plastic Records, 130 Wellington St., Luton, Beds.

A BOOTLEG discography has been published. Send SAE for details. Collectors Club, 3924 Braid Square, Glasgow G4.

AC/DC Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

ANGELIC UPSTARTS — (Who Killed Liddle) T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

ANGELIC UPSTARTS 'Who killed Liddle' White print on black T's £3.00. Sweats £4.50. State SML. Cheques PO's to **PRIESTLEYS,** Dept E, 36 Bootham, York, N. Yorks.

BLONDIE Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

BLONDIE — PARALLEL LINES T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

BOOMTOWN RATS Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

BOOMTOWN RATS (Mondays) T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

BOSTON (LOGO) T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

BUM FLAPS Black leather grain look £1.90 p&p 15p. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

B52's MULTICOLOUR T's and Sweats put the bounce back on your body. T's £3.00. Sweats £4.50 (Sorry no lobster nets dears). State SML. Cheques PO's to **PRIESTLEYS,** Dept E, 36 Bootham, York, N. Yorks.

CHEAP TRICK (logo) T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

COMPLETE DISCO unit flashing lights N/IC plus about 600 records and LPs. Phone 01-595 8856. £425.

CUTTINGS 75-79. Most groups. SAE Tony, 25 Kingston Avenue, Blackpool.

DECAY MANIA DECAY MANIA

DEEPLY VALE T shirts! Deeply logo or Deeply Dope fiend (R. Crumb design) both multi-colour prints on white shirts. Legalize Cannabis campaign (deeply special) green on white. Also, the rather spiffing Steve Hillage 'OM' shirt! Black on red. All £3.00. State S/M/L. Spectragraphics, 3&4, Nelson Place West, Bath, Avon.

DIRE STRAITS — (logo) T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

DOTTY TIGHTS, black, cream, chocolate. 80p pair, 3 for £2.00. S & K Sales, 162 Staines Road West, Sunbury, Middx.

DRAPE JACKETS drainpipes, creepers, bootlace ties, genuine ted gear. Send sae for new catalogue, Dees, 34 Jordan Well, Coventry.

E.L.O. Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

ELVIS BELT buckles 3½"x2½" £1.90 complete with belt £2.90. Also solid brass Elvis Badges 2½"x2½" £1.75. Bentsleather, 45 Church Lane, Whitwick, Coalville, Leics.

EUROCK Vol 2/No 5 now available. Send 55p + A4 SAE to M. Reed, 614 Southmead Road, Filton, Bristol.

MUSIC HOUSE SOUTH EASTERN ENTERTAINMENTS
373-375-377-398 01-690 2205/6
Lewisham High Street. S.E.13

M IS FOR MAIL ORDER
AS WELL AS BEING LONDON'S BIGGEST AND EUROPE'S FINEST MUSICAL EQUIPMENT STORE MUSIC HOUS OFFERS YOU A MAIL ORDER SERVICE SECOND TO NONE! WRITE OR PHONE NOW FOR OUR LATEST CATALOGUE STATING WHETHER GUITARS, AMPS, DRUMS, KEYBOARDS OR ACOUSTICS REQD:
TO: **MUSIC HOUSE (DEPT. N), 373 LEWISHAM HIGH ST., LONDON SE13**
—FOR MUSIC HOUSE

EXPORTS! Music House offers a fast 'Tax Free' export service on all types of gear. For full details write or telephone Export Manager, Music House.
BARCLAYCARD VISA

FOR SALE — 16p per word

ELVIS PRESLEY — CONCERT TOUR COLOUR PHOTOS — SUPERB ACTION & CLOSEUP! (EPFC) 2 Newbuildings, Milverton, Somerset.

FANS FANS FANS FANS. The Shop for people who dress the way they feel. Not to say, we don't flog a badge or two as well. And lots of other things, most of which are on our new mail order list. Read on. **RANGE 1** 1" badges in 3 colours. Large enough to be seen, small enough to be cool. Mods, Who and Jam on Union Jack background or Target background. Plain Target, Plain Union Jack, Jam logo, Jam logo + picture, Mods are back on Target, Sex Pistols (2), Sid, Sid Memorial, Siouxsie, Elvis Costello, Devo, Skids, Stranglers, 999, PIL, TRB, Buzzcocks, Gang of Four, Stiff Little Fingers, Clash (2), Ants, Blondie (2), Sham, Ruts, UK Subs, Billy Idol, Skins on Union Jack, Cocaine, AC/DC and five different Bowies. Price 25p each or 5 for £1.00. **RANGE 2** 1½" black and white photo badges of performing artistes Sid Did It His Way, Sid — Too Fast to Live — Too Young to Die, Sid and Nancy with caption together, Great Rock 'n' Roll Swindle (2), Rotten 100 Club, PIL (2), Dury (2), Costello (2), Sham Army, Sham 69, Clash (2), Lizzy (2), Stranglers (2), Cheap Trick, X Ray Spex, Rats, TRB, AC/DC, Jagger. Price 30p each or 4 for £1.00. All orders to **FANS,** 63 Charing Cross Road, London WC2 with **SAE.** It's impossible to put everything on a mail order list, so next time you're in London drop in to **FANS** at the above address and have a squint at the rest of our gear. You won't be disappointed.

GENESIS T SHIRTS, books, badges, etc. Send SAE to Genesis Information, P.O. Box 107, London N6 5RU.

'GUITAR' MAGAZINE volumes 1-3 complete. Volume 4 part offers. Tel. Milton Keynes 314653.

JAMES DEAN rare photographs for sale. SAE for list. Wyant, 119 Weedon Road, Northampton.

JIM MORRISON Lives. Black words and picture on yellow T shirts and Sweatshirts. £2.50. (£2.00 for sizes under 34") & £4.40 (inc p&p). Please give exact chest. M. Cooper, 56 Uppleby Rd., Parkstone, Poole, Dorset BG12 3DE.

JOKES, FART Powder, imitation sick, crappalot tea bags, bloody mouth chewing gum, exploding pens, smoke, snow, stink bombs, cigarette bangers, mucky pup, garlic caramels, red hot sweets, love sweets, saucy sugar when melts little willie floats to top, hitler masks, sea monkeys new wonder pets, big bang guns, over hundred super jokes, saucy posters, novelties, magic tricks, send sae for colourful brochure and **FREE GIFT** to Jokers Corner (Dept.N) 167 Winchester Road, Bristol. BS4 3NJ.

KISS COLOUR PICS. 10inch by 7 inch. Two of each member, Set of eight £2.00. — Listen Record Shop, 8 Renfield St., Glasgow, G2.

KNEBWORTH PARK August 1979 T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

LED ZEPPELIN!!! New colour rock-photos from Knebworth gigs! Set of 10 different 5"x3½" prints £3.65, 20 different £6.95, or all 30 different for only £9.90! Sample photo sae + 30p — Pete Still Photography, 56 Marmont Road, London SE15 5TE.

MOST NME's Dec '74 September '77 offers SAE David Rowe, 30 Blackatree Road, Nuneaton, Warks.

MOTORHEAD — OVERKILL T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

MUSIC PAPERS 1970-78 various NME (150) MM (170), Sounds (70) to be sold complete, reasonable offers Bristol 46381.

NME's AND Melody Makers, 1971-1979, good condition, offers. 01-590 4657.

PISTOLS Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

PNEUMANIA PNEUMANIA

PRETENDERS OFFICIAL tour T. Shirts and Sweatshirts available now. T's £3.00. Sweats £4.50. State SML. Cheques PO's to **PRIESTLEYS,** Dept. E, 36 Bootham, Yorks, N. Yorks.

PUNK GEAR, narrow silver mirror belts £1.00. Also silver reflective ties £1.00. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

PUNK TIES. Black leather grain look patent £1.00. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

PUNK TIES Leather. Black/Red £2.95 p&p inclusive. B. Leach, 50d Redcliffe Gardens, London, SW10 (NME).

RUSH — TOUR of the Hemispheres T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

'SCOOTERS ON PARADE' Scooter pics on targets on T's £3.00 on Sweats £4.50. State SML. Cheques, PO's to **PRIESTLEYS,** Dept E, 36 Bootham, York, N. Yorks.

FOR SALE — 16p per word

ROCK AGAINST RACISM Militant Entertainment: Badge 15p T Shirt £1.80 (inc p&p) Souvenir T.H. 'zine 25p. Rhino stickers 15p. Rhino & Star Poster 15p. Tour Poster 15p. Enclose SAE RAR(N) Box M27, Clerkenwell Close, London EC1. **ROCK AGAINST RACISM** 1¼" Badges; Nazis are no Fun, Rasta and Black & White Star, Blue Scum 15p. 1¾" RAR Star 20p. Enclose SAE. Day glo Nazis are No Fun T shirt pics in blue or green £2.35 (inc p&p) RAR(N) Box M27 Clerkenwell Close, London EC1. **ROCK AGAINST RACISM** Fanzine. Temporary Hoarding No. 9 25p. Subscription (10 issues) £3.70 UK. £4.50 Overseas. Day-glo stickers 10 for 10p. Postcards 4 for 30p. Life supporters card £1. RAR Records: Alternative Paisley EP. Proles & Condemned EP £1.25. RAR (N) Box M 27 Clerkenwell Close, London EC1.

SCORPIONS — LOVEDRIVE T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

SENSATION ROCK woven sew-on patches — new range of designs in stock now — Led Zeppelin Knebworth '79, Stiff (label logo), Boomtown Rats, Supertramp, Thin Lizzy, Rush, Ian Dury, Sex & Drugs & Rock & Roll, Nazareth, Status Quo, Sabbath Bloody Sabbath, AC/DC, Stranglers . . . All absolute top quality. Send 75p (plus SAE) per badge or any 3 for £2.00 (plus SAE). Same day service. Send PO/Cheques to Neil Rushton Records, 37 Lichfield Street, Walsall, West Midlands.

SEW-ON PATCHES 45p each plus SAE — Motorhead, Led-Zep, Blondie (face), Pink Floyd, Yes, Boomtown Rats, Jam, Van-Halen, Sabbath, Quo, Dury, Pistols, Sham. Rush, Kiss, Rainbow, UFO, AC/DC, Judas Priest, Deep Purple, TRB, Queen, Buzzcocks, PIL, ELP, Clash, Bowie, BOC, Genesis, Stones, Roxy, Ramones, Costello, Presley, Lizzy, ELO, Boston, Union-Jack. Illustrated catalogue of thousands of posters, photos, books, badges, free! SAE to Harlequin, 68 St Petersgate, Stockport, Cheshire.

SEX PISTOLS 'God Save the Queen T's £3.00. Sweats £4.50. State SML. Cheques PO's to **PRIESTLEYS,** Dept E, 36 Bootham, York, N. Yorks.

SID VICIOUS portrait T Shirt. State colour / size. £2.50 to Cheltrade, 18 London Road, Cheltenham.

SKIDS' INTO the Valley' T Shirts £3.00. Sweats £4.50. State SML. Cheques, PO's to **PRIESTLEYS,** 36 Bootham, York, N. Yorks.

SOUVENIR CUSHIONS. The King Elvis, Presley, also Rod Stewart, Queen, Status Quo, John Travolta, £1.35 each p&p included. Overseas customers add 65p extra. Send to R. Harrison, 10 Coronation Road, Ingoldmells, Skegness, Lincs.

SPRINGSTEEN — HE'S the one T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

STATUS QUO Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

STATUS QUO — National Tour 1979 T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

STIFF LITTLE Fingers — Inflammable material
T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

STIFF LITTLE FINGERS — Official tour T Shirts and Sweatshirts. Choice of two 'Flame' and 'Fingers'. T's £3.00, Sweats £4.50. Cheques, PO's to **PRIESTLEYS,** Dept E, 36 Bootham, York, N. Yorks.

STRANGLERS Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

STRANGLERS (X-CERT(Live T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

TARGET T-shirts only £2. White T-shirt, red and blue target. S/M/L — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

TATTOO INTERNATIONAL. A magazine for tattoo enthusiasts. Send £2 for latest issue, plus three back issues to Tattoo International, 66 St Clements, Oxford.

TED NUGENT — State of Shock T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

THE WHO (Logo) T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

THE WHO — Wembley-August 1979 T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

THIN LIZZY Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

THIN LIZZY — Black Rose T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

FOR SALE — 16p per word

T.I.T.S. — SWEATSHIRTS, same design as on our T-shirts, only £4.95 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

T. SHIRTS BY RETURN. Portraits: Sid Vicious, Elton John, Hendrix, Blondie, Elvis, Status Quo, Rod Stewart, Andy Gibb, Leif Garrett, Kiss, Abba, Queen. **LOGOS** Stranglers, AC/DC, Boomtown Rats, ELO, Dury, 'lips', Confederate Flag. State colour/size £2.50 to Cheltrade, 18 London Road, Cheltenham.

T.SHIRTS. Destroy, Filth, Sham 69 (bloodstained), XTC, Jam (bloodstained), Skids, Clash, Adverts, Generation X. Small, Medium, Large. £2 plus 25p p&p. Stuart Reynolds, 36a Thornhill Road, Rastrick, Brighouse, Yorkshire.

TUBEWAY ARMY — Replicas T-shirts. S/M/L £3 — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne.

UK DECAY UK DECAY

UK SUBS official T Shirts and Sweatshirts. Multi-colour design. No two exactly the same — uniquely printed. Still only £3.00 T's or £4.50 sweats. State SML. Cheques, PO's to **PRIESTLEYS,** Dept. E, 36 Bootham, York, N. Yorks.

UNDERTONES OFFICIAL T Shirts and Sweatshirts available now. Colour combinations Green/black, yellow/black, yellow/green, green/yellow. As available — preferences respected where possible. State SML. Cheques, PO's to **PRIESTLEYS,** Dept E, 36 Bootham, Yorks, N. Yorks.

WHO Belt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

WHO T SHIRTS, badges, stickers, etc. Send SAE to The Who Club, P.O. Box 107A, London N6 5RU.

WRIST BANDS best quality leather laced, 3 inches wide. Emblems include ELO, Stranglers, Pistols, Lizzy etc. (State group required) £2.10 including P&P. Nicholas Flutter, 173a New Road, Parley Cross, Ferndown, Dorset. BH22 8ED.

WRIST BANDS Real leather, heavy thonged £1.00. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

YOU TELL it — We print it.Your slogan on a T-shirt. S/M/L State 3 colour choices. £3. — T.I.T.S. 12 Blenheim St, Newcastle-on-Tyne. Tel (0632) 29847.

ZEPPELINBelt Buckles. 3" x 2½" £1.90. Complete with belt £2.90. Bentsleathers, 45 Church Lane, Whitwick, Coalville, Leics.

£2 MOD Arrows T-shirt £2 — White t-shirt, red & blue arrows. S/M/L — T.I.T.S., 12 Blenheim St, Newcastle-on-Tyne.

MUSICIANS WANTED — 16p per word

BASS WANTS to join/form sixties type band Canterbury. Reply Box No. 3806.

DRUMMER FOR group with the neatest beat. South London. Dave. Mogador 3720.

DRUMMER WANTED for new wave/pop band. Telephone Bradford 496272 after 5pm. Jock.

GUITARIST AND female vocalist wanted by rhythm guitarist to storm pop band. Paul Brereton, 18 Carlton Avenue, Mill Hill, Stoke on Trent, Staffs.

GUITARIST, DRUMMER wanted for Beatpump. Velvets, T. Heads, Wire, 1977 influences. Hobo's and bums welcome. Ideas over ability. Max speed. 9 Bedford Street, Plymouth.

LEAD GUITARIST required for committed modern band with gigs, High Wycombe area. Ring Chalfont St Giles 3343 after 6pm.

MALE VOCALIST interested in forming very different new wave band. No experience necessary. Pat, Newport (Gwent) 270446. (Daytime only 12-4).

MANCHESTER BAND require original musicians (except guitarists) Mossley 5133.

NEEDED URGENTLY. Someone to play Farfisa with style and ideas in modern band. Gigs waiting. Reading 788358/791017.

NEW ROCK band, Magnum Force, require vocalist. Maggie 623919 or Derek 620456 (Wallsend, Newcastle).

NEWCASTLE GUITARIST seeks band. R'n'B 0632-663683 after 6pm.

SOLID BASIC drummer and bassist wanted for band forming in mould of Dolls, Stooges. Write or call Barry Hobbs, 24 Rednal House, Greetham Street, Portsmouth.

VOCALIST WITH own equipment seeking n/wave band, Manchester area. Aged 20+. Must be competant and original. 061 881-4092 nights.

PERSONAL — 30p per word

AA FOR penfriends, personal friends, marriage partners. One year's membership £5. Free details from Atlantic Agency, 34 Beaconsfield Ave, Colchester. CO3 3DJ. Telephone 0206 44884.

ALONE! MEET new friends, inexpensive, confidential and efficient service. Write; - countrywide Introductions, ME/Martin House, Brighouse, Yorks.

BEAUTIFUL GIRLS from all continents want correspondence, friendship, marriage. Sample photos free! Hermes-Verlag, Box 110660/H, Berlin, 11. Germany.

DATELINE'S PSYCHOLOGICALLY accurate introductions lead to pleasant friendships, spontaneous affairs, and firm and lasting relationships including marriage. All ages, all areas. Free details: Dateline Computer Dating, Dept. (NEX), 23 Abingdon Road, London, W8. Tel 01-937 6503.

HYPNOTIST/BEHAVIOUR PSYCHOLOGIST, shyness, stammering, nail-biting, emotional or personality problems — Ring 01-546 5720 for quick and effective help.

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St, Quadrant, Brighton, Sussex. BN1 3GJ.

JAPANESE PENFRIENDS Write for free details, Utopia, Onozawa Bldg, 2-3-3, Shibuya, Shibuya-Ku, Tokyo, Japan.

LONELY BOY Newcastle wishes to meet Girl 671391.

NO-NONSENSE BUSINESS COURSE! Imagine yourself on HND course at Luton College. Starting September. Must be 18. Must have an A-level (isn't there always a snag?). You could end up rich! Send to Shirley Sears for "Let's Talk Business" brochure. Business Studies Department, Luton College, Park Square, Luton LU13JU, or phone (0582) 34111, ext. 234.

PARTNERS AND penfriends catalogue: 450 photographs, 100 pages only £5. Send stamp for illustrated brochure. Doveline A17 PO Box 100, Haywards Heath, Sussex.

STOKE GUY 20 seeks same for friendship and holidays. Write: Andy, 37 Keary Street, Stoke, Staffs.

STRAIGHT MALE, 24, bit fed up, lonely. Interests all rock, old and new. Art, cinema, seeks mate in same position for pubs, concerts, informal clubs (discos), pursuing young ladies. Cleveland area. Genuine replies. Box No. 3808.

WORLDWIDE PENFRIENDS. Write for free details. Pen Friend Service, PL 27, SF- 20801 Turku 80, Finland.

RECORDS WANTED — 16p per word

ALBUMS, CASSETTES, wanted in mint condition. Top prices paid. For quote send list plus s.a.e. to Catapilla, 17 North Street, Exeter.

ALBUMS, SINGLES, Cassettes wanted. £2 paid for Beatles, Stones, Punk, Motown, Bowie, etc. Less for other but none refused. Send direct or s.a.e. for prices. Ripoff Records, Werndrin Cottage, High St, Lampeter, Dyfed.

ALL RECORDS, tapes bought/exchange. Bring any quantity to: Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Cassettes may be sent with SAE for cash.

BLUES RECORDS, Books, Magazines. Highest prices paid. Send full details Red Lick Records, Ynsfor, Llanfrothen, Penrhyndeudraeth, Gwynedd.

BLUES R & B records. Sue, Stateside, Pye, Liberty labels are my special wants but will buy any blues record. Collector prices paid. Write Dave, 133 Main Road, Middleton Cheney, Banbury, Oxon.

FIVE POUNDS paid each for: Lurkers BEG 1, BEG 2, Jerks, Morrs Murders. Will buy complete collections and live tapes. Claus Herz, Berghalde 20, D-6900 Heidelberg 1, Germany.

KEVIN COYNE deleted albums, particularly "Case Histories", plus any non U.K. releases. Box No 3807.

TENDER HOOKS. Gaye and Terry Woods. Phil, 26 Havett Close, Dobwalls, Liskeard, Cornwall.

PARADISE LOSTalbum by the Herd must be in mint or very near condition. S. Hunt, 12 Abinger Road, Garswood, Wigan, Lancs.

WANTED: QUEEN rarities, picture covers, tapes, coloured vinyl etc. Kevin, 49 High Street, Grantown-on-Spey, Morayshire, PH26 3 EG.

RATES

11p per word
Engagements Wanted, InstrumentsWanted, Wanted.

16p per word
Artistes Wanted, Bands, Concerts Disco Scene (all sections), Employment Agency Licence, Fan Clubs, For Sale, Groups Wanted, Insurance, Musical Services, Public Notices, Records For Sale, Recording, Records Wanted, Special Notices, Sound Equipment, Tuition, Travel, Transport, Situations Vacant, Situations Wanted, Musicians Wanted, Instruments For Sale.

30p per word
Personal, Printing, Traders Announcements.
All other headings 16p per word. Box No. fee £1.10
Heavy block capitals after the first two words are charged at double rate.

NME CLASSIFIEDS ORDER FORM

Use this form for your Classified ad.
Write your ad here in block capitals, One word per box.

HEADING:				

NAME.....
ADDRESS.....
(BLOCK CAPITALS)
.....
.....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.
I enclose P.O./Cheque value £.....

Post to: NME CLASSIFIEDS,
ROOM 2529, KING'S REACH TOWER,
STAMFORD STREET, LONDON, SE1 9LS

WANTED — 11p per word

ABBA TICKETS wanted by genuine Abba fan. Four tickets for Abba concert Saturday show if possible. Will accept any other date at Wembley. Will pay over the odds if reasonable. Genuine replies only. Mr B Kitchen, 43 Kenilworth Drive, Kirk Hallam, Ilkeston, Derbyshire. Tel. No 302978.

ABBA TICKETS Wembley. Any date £7.50 seats. Good price paid. Two required together. Robert Wheeler, 14 Laverton Road, Westbury, Wilts.

ANY JOHN Walker records on Carnaby or Greenwich Labels; L.P. "Introducing The Walker Brothers" on Smash, other Walkers imports, cuttings, pictures, posters, etc. Alison, 18 Oak House, The Grange, East Finchley, London N2.

BEATLES MEMORABILIA books, magazines, autographs, anything. M.M.S. 24 North John Street (Basement), Liverpool, Merseyside.

COMICS WANTED by collector. Good prices paid. 35 Sandringham Road, Hyde, Cheshire.

CRASS LIVE tapes wanted. Brett, 1 Honister Place, Stanmore, Middx.

DOORS RARITIES, records, films, anything. Bruce, 53 Spenser Road, Bedford.

DYLAN: ANYTHING cuttings, rarities, bootlegs, etc. State price, condition. M Reynolds, 55 Brownlee Rd, Law, Lanarkshire ML8 5JD.

JIM MORRISON. Anything and everything on Jim Morrison wanted. Top price paid. Barbro Lundgren, Solhagar 8, S-14300, Varby, Sweden.

KATE BUSH bootlegs, records and tapes. Box No. 3804.

RARE STONES material wanted. Mick 411 Caernarvon Road, Bangor, Gwynedd.

SONG LYRICS wanted, exciting proposition. Details (sae):— Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

STRANGLERS WANTED 'Peaches' radio play, 'Peasant in the big Shitty' and bootlegs. D Morley, 18 Broadway, Rotherham S65 2HG.

UNDERGROUND COMICS. Good prices paid for pre '74 Oz, Nasty Tales, Cozmic Comics etc. Phone Nottm 630686.

WANTED: SIMON and Garfunkel. Any old pics, cuttings, photos etc. Has anyone seen my scrapbook? Urgent. Will buy or swop. Cicely, 90 High Street, Sandridge, St Albans, Herts AL4 9BZ.

DISCOTHEQUES — 16p per word

DAVE JANSEN — 01-699 4010.

STEVE DAY 01-524 4976.

WEST COAST SOUND — Mobile Disco — Mansfield 23771.

FAN CLUBS — 16p per word

BLONDIE OFFICIAL Fan Club. Send SAE to P.O. Box 63, London W23 BZ.

★★★★★★★★★★★★★★★★

ELVIS PRESLEY SPECTACULAR JAMBOREE AND CONVENTION. CENTRAL HALL, WESTMINSTER. FOR DETAILS: SEND S.A.S.E. TO SIP, 28 WOODSTOCK ROAD, LONDON N4 3EX.

★★★★★★★★★★★★★★★★

GENESIS OFFICIAL fan club: Send sa for details to Genesis Information, PO Box 107, London N6 5RU.

OFFICIAL PIRANHAS fan club. SAE Sue Horne, 24 Dyke Road, Brighton, Sussex.

STATUS QUO Official Supporters Club, send SAE to P.O. Box 63, London W2.

SUPPORT CILLA Black's Club. Re-opening campaign. S.a.e. Joan Organ, 5 Morrland Avenue, Sale, Cheshire M33 3FL.

THE WHO official club: Send SAE for details to The Who Club, PO Box 107A, London N6 5RU.

RECORDS FOR SALE — 16p per word

AAAARGH! PEEL plays **SPLIT SINGLE** by **U.K. DECAY** and **PNEUMANIA** four tracks. From Rough Trade or M/O £1.25 incl. postage from Plastic Records, 130 Wellington St, Luton, Beds.

ALBUM HIRE — s.a.e. details:— Dianne, Taw Records, Calver, Via Sheffield.

ALWAYS OVER 10,000 singles in stock, brand new 45s from past 25 years plus. Recent ex juke box hits at bargain prices. Always loads of special offers. Send 12p stamps for list. Gemini Records, 123 George St, Mablethorpe, Lincolnshire.

BLONDIE, KINKS, Stranglers, Hendrix, J. Walsh, Queen etc 5000+ albums + tapes + singles from 20p. Lists SAE (IRC) 3 Ashton Way, Whitley Bay, Tyne & Wear.

BLUE BEAT original 45 rpm's for sale. All in mint condition. £1.00 each. Also other originals from 1960's mod era. Wants lists welcome. SAE please or call at Jive Dive, Oldies Shop, Hampton Road, Hampton Hill. 285 Bus from Hatton Cross Tube to Hampton Hill. Closed Mon/Tue open Wed-Sat. 01-977 6715.

BOWIE RARITIES, Auction phone 01-504 4630 after 6 pm.

CANTERBURY ROCK. Latest mail order list inc Rockabilly, mod, new wave, golden oldies, RNR, S/ hand LPs, many rarities. SAE to 12 Whitstable Road, Canterbury, Kent.

CHOOSEY BELSON EMI. Offers. Celia 01-800 9733.

DELETED LPs/ singles our speciality, sae for details, ITC, PO Box 4, Birkenhead, Merseyside.

ELVIS, CLIFF Shadows originals Phone Ryde 66770.

ELVIS PRESLEY imports, rarities worldwide from my personal collection for set sale. SAE list T. James, 33 St Johns Road, Isleworth, Middx.

HUGE RANGE new/used singles stocked. Recent hit, oldies 57-79. 10p stamp fpr list. 123 George St., Mablethorpe, Lincs.

JOHN LENNON — Two Virgins, Life with the Lions, Wedding Album (complete box set). **GEORGE HARRISON** — Electronic Sounds, Wonderwall Music. Offers Box 3801.

LAUGHTER THROUGH TEARS is **JOHN WRIGHT'S** debut album. John describes his songs as 'Cameos of Glasgow Life', and that is exactly what they are. These songs are about the humour and hardship of growing up in a tough town. Done in a contemporary style with some very amusing lyrics, it provides interesting and easy listening. **BUY ONE, HEAR FOR YOURSELF.**

'NEW ROSE' members 'S.O.S.' (Clear) Siouxsie (Gatefold). Cars (Pic) Stiff 'Freeb 2' 'BUY 1-10' 'Capital Radio' Offers 01-223 6481.

OLDIES! IMPORTS, re-releases, rareties. S.A.E.: Diskery, 86/87 Western Road, Hove, Sussex.

OLDIES 56–78 large sae + 20p bumper size lists, LP's, 45's, cassettes, all guaranteed. — J & J Records, 24 Upperhall Park, Berkhampstead, Herts.

PASTBLASTERS! THOUSANDS available '56-'76. S.A.E.: 24 Southwalk, Middleton, Sussex.

PISTOLS, BUZZCOCKS punk rarities. SAE Ray, 82 St Stephens Ave, London W12 8JD.

PUNK, HEAVY rarities, SAE 7 Kimberley Terrace, Coltishall, Norfolk.

READING RECORD FAIR Sunday August 19th, St Laurences (Behind Kings Road), Abbey Square, 11.30-4.30.

RECORDS AND CASSETTES FOR £1.50. For a free list of our bargain current and deleted (not second hand) records and tapes, write to Maclean Ltd., 24 Kingswood Road, London SE20.

SEND SAE for new list of picture disc, coloured singles etc at bargain prices. Robert, 7 Malvern Gardens, Exeter.

SIXTIES BEAT, Psychodelia, R & B, Heavy, Set sale, many rarities, large SAE Bill, 1 Levedale Road, Penkridge, Staffs.

STANWELLS TOWER T5049 'Hot Ones'. Sex 'n' Drugs BUY 17 Pic/sleeve. 12" Be Stiff tour. Offers Ted, 22 Caxton Gdns, Guildford, Surrey.

RECORDS FOR SALE — 16p per word

STILL LOOKING? We specialise in finding records, rarities, deletions, etc. S.A.E. for details. Discolate, 22 Victoria Rd., New Brighton, Merseyside.

THOUSANDS SECONDHAND records, all types. Send 15p for Awesome August list. Stop Look & Listen, Hayle, Cornwall. (Overseas Customers send 3 International Reply Coupons).

TIMES UP. LP Buzzcocks offers 0482 842337.

YOU CAN'T afford to miss my latest lists of brand new AC/DC, Blondie, Costello, Dury, plus many hundreds more top ten singles only 50p each. Many pics colours. Unbelievable bargains. Send SAE for lists now to: Edmund Ferguson, 11 Ashley Ave, Lisburn Road, Belfast BT9 7BT, Northern Ireland.

60s-70s DELETIONS, rarities including Apple Beatles, Eno, Free, Kinks, Shotgun Express, Faces, Mott, Tull, Tyrannosaurus Rex, Teargas. List SAE J Wischhusen, 24 Cranbourn St, London WC2.

SITUATIONS VACANT — 11p per word

AVOID ESCAPING. Work with record companies, radio stations etc. Part-time, full-time. Experience unnecessary. 'Music Industry Employment Guide', 'British Music Index' (450+ record company addresses), 'Radio Industry Employment Guide', 80p each, £2 all three. Hamilton House Productions, Staverton, Devon.

ESCAPE EMPLOYMENT on Liners. Oil Rigs. Experience unnecessary. Details Maritime Employment Guide price 80p. Mailex, Novembereve House, Oakhill Avenue, Pinner, Middx. Working Holiday & Free Travel Guide, price 80p. Mailex, Novembereve House, Oakhill Avenue, Pinner, Middx.

INSTRUMENTS WANTED — 11p per word

PURCHASED FOR CASH: good Guitars, Amplifiers, Hammond Organs. Top prices.—01-836 7811.

INSTRUMENTS FOR SALE — 16p per word

MUSIC MAN 130 watt two twelves reverb tremelo, immaculate, hardly used, £350 ono. Kirk Langley 440 (Derbyshire).

PRACTICE KITS: 5 drum units solve your noise problems £55. Send stamp only for brochure. Bill Sanders, 84 Cornwall Avenue, Southall, Middx. 01 578 2909.

MUSICAL SERVICES — 16p per word

ABOUT 100 bands, groups, discotheques, keenest prices! London's leading entertainment agency! Clayman's 01-247 5531.

ABSOLUTELY FREE!!! — Songwriter Magazine explains copyright, publishing, recording, royalties, song contests, setting your lyrics to music without paying, plus interview, news, etc. Free booklet from International Songwriters Association (NME), Limerick City, Ireland.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London, W1. 7p stamp.

LYRICS WANTED. No publication fee. 11 St Albans Avenue, London W4.

FREE RADIO — 16p per word

OY! CAROLINE news sheet 2, only 6p plus sae. Convention in October! Latest free radio news! Extra!! **Five** £1.00's to be given away to lucky buyers!! Pob 35, Wellington, Salop.

"RADIO BRIEF Magazine" 16. Exclusive Caroline/MI Amigo/Delmare News. 32p. 8 Skardu Road, London NW2.

RADIO CAROLINE, Mi-Amigo, SW, FM and MW 'pirate' news plus article by Caroline crew member in soundwaves. Issue X5 out end August with free sticker. 25p from Soundwaves, Orpington, Kent.

NW BOX — Scourge of North Kensington

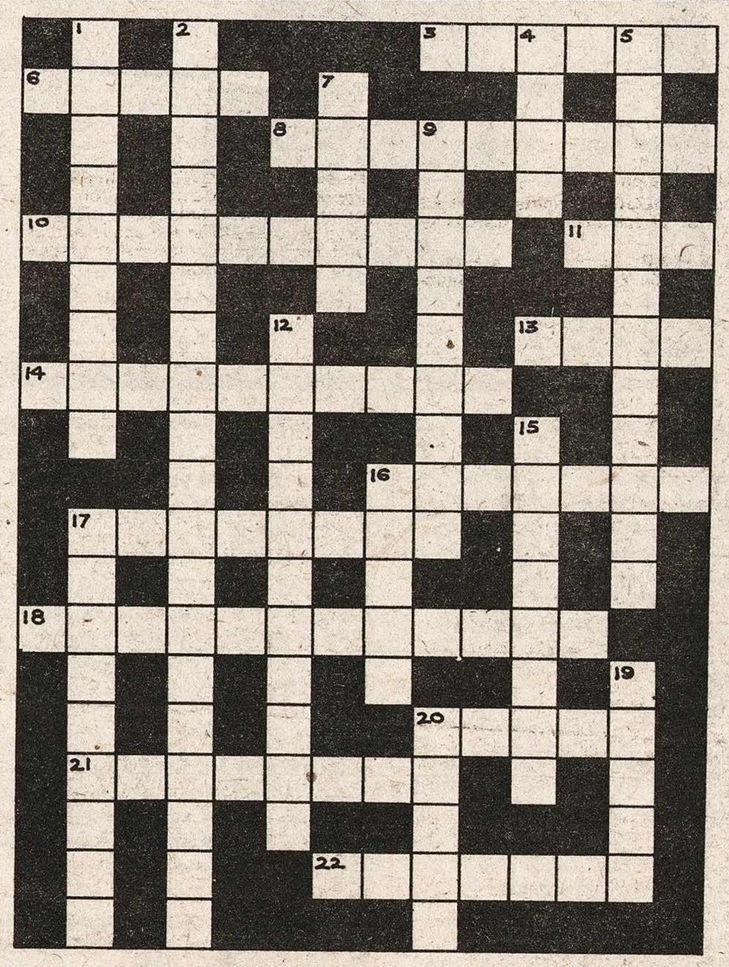
Even when he was a child he was always different, never one of the herd. Nature had seen to that; it wasn't easy being born with an iron cross where other kids had ABC Minor badges and black hole where others had sinuses. The long greasy hair, the haggard features, the studded leather jacket ... none of these got him accepted in the playground games of hopscotch.

He learned to struggle on alone; he took up bass, moved to Ladbroke Grove, got busted a lot ... others called him a loser but he knew that one day he would overcome, that one day millions would tremble in fear and helpless laughter at the name of ...

MOTORHEAD

That one day Chris Salewicz would write a 25 page pull-out version of 'The Lemmy Story' for NME, that one day the very name 'Lemmy' might replace 'Wally' in the hearts of the masses ...

Can nothing stop stop the ascent of this small Austrian corporal to indomitable power? Will NME be giving away free B.52s albums next week? (yes) And are the pubs open yet?



ACROSS

3 An order from the Village People (2,4)
6 Original was by Barrett Strong, the reinterpretation by the Flying Lizards
8 'Stop Your Sobbing' and 'David Watts' are two of his songs (3,6)
10 Bad boys referred to Homicide?
11 & 4 A surfer dreams of punk?
13 Could be a Runaway, could be the queen of protest
14 Hull jotter (anag. 2 words)
14 Cryptic City: Pinheads know Ibsen, Omar Khayan backwards!
17 Client of Dennis Bovell recently in Top 5 (5,3)
18 Respected U.S. jazz-rock aggregation featuring Joe Sample's keyboards and Stix Hooper's drums (3,9)
20 Oily discharge from the Starship!
21 Abbott's mate? Or that four-eyed new wave crooner?
22 Zappa album featuring guest appearance from Beefheart — or Geldof and Fingers working up a sweat? (3,4)

ANSWERS

ACROSS: 5 Mick (Taylor); 7 'Live Killers'; 10 Darts; 11 Rich Kids; 13 Viv Stanshall; 15 Specials; 18 'Sherry'; 20 (Jonathan) Richman; 23 (Scott) Gorham; 24 War; 25 Attractions; 26 (Graham) Nash.

DOWN: 1 Millie (Jackson); 2 'Death Disco'; 3 Dickies; 4 Claps; 6 Crystals; 8 Radio Stars; 9 Graham (Nash); 12 'My Sharona'; 14 Talking (Heads); 16 (Mick) Taylor; 17 Scott (Gorham); 19 (Talking) Heads; 21 'My Way'; 22 Errol (Brown); 24 WEA.

DOWN

1 Chic's current biggie (4,5)
2 Dr Edmunds' prescription (6,4,9)
4 See 11
5 Former Genesis axeman (5,7)
7 Mrs Taylor
9 Played fiddle and keyboards for Curved Air, and for a brief spell with his own band Wolf (6,3)
12 Just mere MOR (anag. 2 words)
15 Elton John's manager (4,4)
16 Nick Lowe's label
17 Fleetwood Mac bassist (4,5)
19 As in loses contact with Mother Earth!?
20 Southside Johnny heads for the sun?!

GETTING YOUR "A" LEVEL RESULTS NEXT WEEK?

NOT SURE WHAT TO DO OR WHERE TO GO?

NME WILL HAVE DETAILS OF HIGHER EDUCATION COURSES WHICH ARE AVAILABLE.

MAKE SURE YOU GET NEXT WEEK'S ISSUE!

Crewe+Alsager College

THE NAME FOR YOUR FUTURE

Our first rate academic record, great educational and social amenities and beautiful location make us the name for your future in Higher Education.
We're large, and up to date.

Accommodation is readily available and living in the beautiful countryside of South Cheshire is a tonic in itself. Why not take a look at the wide range of courses open to you?

DEGREE COURSES

BA or BA with Honours (Combined Studies) Creative Arts (3 yrs) Choose two from Dance, Music, Drama, Visual Arts, Creative Writing

BA or BA with Honours (Combined Studies) Humanities (3 yrs) Choose two from English, History, American Studies, French Studies, Modern Studies, Geography, Philosophy, Religious Studies

BA Combined Studies (Sports Studies) (3 yrs) A range of sports plus one from Biology, Physical Science and Psychology

BA (Combined Studies) Environmental Studies (3 years) Environmental Studies with either Ecology or Physical Science

B.Ed or B.Ed with Honours (3 & 4 yrs)

B.Ed Youth & Community Studies (3 yrs)

OTHER COURSES

HND Business Studies (3 yrs)
Post Graduate Certificate in Education
Diploma in Higher Education (2 yrs)
Diploma in Youth & Community Work (2 yrs)

In-Service Courses for Serving Teachers
Design, Craft & Technology Courses
Special courses for Engineers and Craftsmen/women

HOW TO FIND US

Conveniently situated on two sites, both are easily accessible from Crewe main-line station or M6 Motorway (junction 15).
For our prospectus and other information on all our CNAA validated courses write to the Academic Office (Admissions), Crewe+Alsager College of Higher Education, Crewe, Cheshire CW1 1DU.

Crewe+Alsager College of Higher Education

Tomorrow's World – Help to shape it.

BA in Combined Studies (Environmental Studies)

This CNAA validated, three year multi-disciplinary course offers you the chance to develop your understanding of the nature and scope of environmental problems and issues. You'll also gain competence in either Ecology or Physical Science, giving you a scientific appreciation of the techniques and values of managing environmental resources.

The Degree is made up in part of a core of studies which is compulsory to all students. These courses are aimed at giving the student a foundation of knowledge about the society, environment and culture in which we live, and the ways that society and individuals interact. The other part of your studies will consist of an in-depth analysis of the environmental aspects of either Ecology or the energy and pollution aspects of Physical Science.

You should have 2 appropriate 'A' levels and a real interest in Ecology and the environment is essential for this course.

B.Ed (Hons)

Also available is an Environmental Studies (Honours) elective in our B.Ed course.

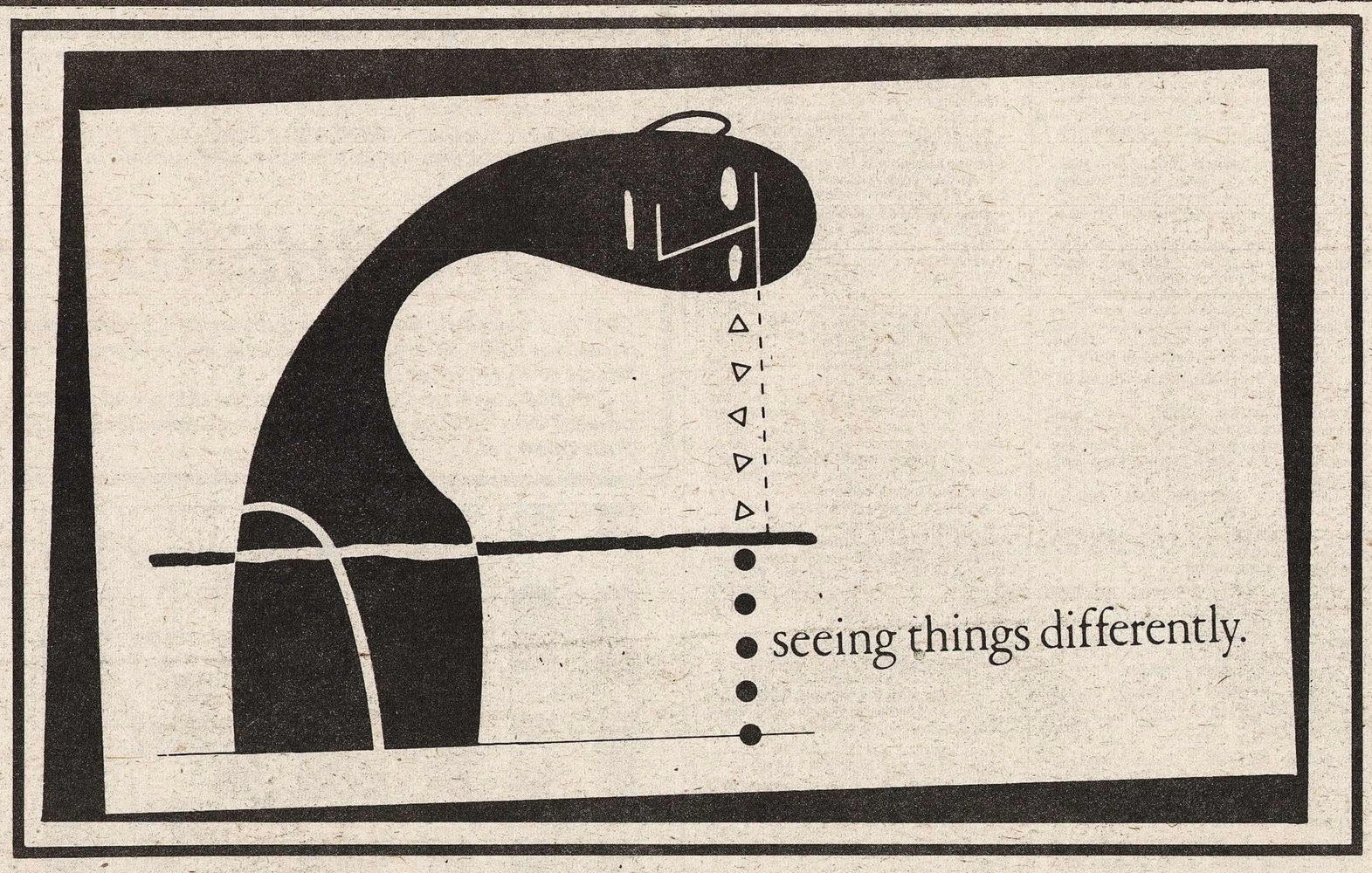
A forward looking College, we're situated in the beautiful Cheshire countryside, and our two campuses offer a superb range of facilities. Our accommodation and social amenities are also among the best in the country.

For further details and an application form, write to the Academic Office, (Admissions), Crewe+Alsager College of Higher Education, Crewe Road, Crewe CW1 1DU. Tel: Crewe 583661.

Crewe+Alsager College of Higher Education

GASBAG

Post your most to Gasbag, NME, 5-7 Carnaby Street, London W.1.



Graphic by Peter Saville Cartoon courtesy Radical Philosophy

My God, this whole ego trip makes me mad. That Burchill bitch has been at the singles again — but don't think you caught me out, oh no, I saw that *Gasbag* address at the foot of the page. I'm fed up with these blatant attempts to incur the wrath of the readers. Don't think I'm going to fall for it. I've better things to do than scribble irate letters to *NME* ranting about how Joolie irritates my nasal cavities with her pleonastic attempts to obtain some form of politically radical chic. No doubt we'll have the usual uninspired epistles slagging off Jooles for slagging off Ian Dury/Sham 69/Patti Smith etc. because they're my faverave/they sing from the heart/there's no cause more worthy than. . . *et hoc genus omne.*

I'm bored with this type of letter because they tend to be so verbose and tangential; they progress exponentially toward meaningless pap, corresponding to *Gasbag's* progression towards predictability. *(YAY! — Eds.)* So I'm writing to tell you I'd like to hear Nick Kent on Radio One's Tuesday chat show to know if he sounds as funny as he looks. Do you think that if I successfully attempted a transmutation to such a demigod, Elvis Costello would write songs about me?
Kerry A. Huish (A Working Class Pseudo Intellectual) Newport.
P.P.S. I like Paul Morley, I wish he liked me.
Like you? I *love* you, Kerry! This is the letter of the week. It's so casual and tolerant and . . . before we get to the sample/token reason to hate Burchill part, the return to A Debate. A patchy letter, this, but it's our place to be casual and tolerant. — P.M.

NME is suffering from severe and embarrassing attacks of positivism. The Morley versus Reality debate is an example as perfect as Bob Geldof's rip-off of Mick Jagger *(Poor start — Eds).* If truly progressive, your paper should remain free from labelling. Surely even Morley's white stick can perceive for him that no act is inherently deviant — not even enjoying Status Quo. Reality can only exist relatively; therefore even Morley's participant observation during Quo concerts will be inadequate when attempting to determine reality for what he considers to be a deprived section of *NME* readers (if Quo fans read *NME*). Morley is only giving his interpretation of the phenomenon. For an observing Quo fan, such actions as imaginary guitar playing and head shanking may hold great meaning.

We can never be objective about any social interaction. Perhaps we should let Quo fans criticise Quo music, for if they gave a bad review the rest of us could be a little more certain. *(Poor end — not keen on these words 'bad' and 'certain' — Eds)*
Ian Garfinkel, Stockport.
O.K, Penman, had enough to drink? — P.M.
We must disagree on the matter of Paul Morley misrepresenting the 'Status Quo' 'reality'. Your remarks seem to imply both a distinction between 'criticism' and 'existence,' and the 'representability' of 'existence' in 'criticism'. 'Status Quo' are constituted in and through the discussions which refer to them — otherwise 'Status Quo' could just as well be a pack of dogs, a situation comedy, four dustbinmen, etc. 'Status Quo' is very 'real'. Morley wasn't trying to misrepresent the 'SQ' phenomenon as an illusion or an 'alterriative' reality — that would be like saying that a black pudding is false. He was simply trying to determine something beyond the usual press 'representations' of 'live' 'SQ', i.e. the social obstacles and relations of contemporary 'rock-n-roll.' — I.P.
The End — P.M.

I resent Burchill's implication that we lesser mortals require idols such as Ian Dury, Jimmy Pursey, etc. in order to give purpose and meaning to our miserable lives and that without them we would all just crawl back under a stone and die. Does she consider addiction to poisonous chemicals such as alchohol and amphetamines a better method of existence? Personally I prefer Dury's 'humble' approach to the public than her complacent, patronising aura of self-satisfaction, and I hope that ugly cretins all over the world buy the record and make it Mr. Dury's biggest hit ever, to prove the silly bitch WRONG.
Angela Birkett, Preston.
Even if Ian's record was bought by every other person in the world it wouldn't make Julie 'wrong'. But, gosh, what it comes down to is that after the initial misinterpretation, misunderstanding and disagreement you readers don't half get irrational and ugly. Why, look at this charmingly composed letter Charlie. — I.P. + P.M.

Relating to your review of the Sex Pistols 'Some Product' album, CSM remarked that a large proportion of the album had been wasted by John Lydon giving his tedious and irrelevant thoughts. Up yours CSM! He's got a right to speak his mind ain't he? After all, he was the only Pistol who believed in his cause and knew what he was on about and justified this in his remarks. The best thing that ever happened to Johnny was breaking away from the Pistols. He has, and always will, say and do what he believes in. This made him the Pistols; as Jones, Cook and Vicious thought and did alike, at the demand of the public, as can clearly be justified by the 'Great Rock And Roll Swindle', a money making project. *(You astound us — Eds)* Look what happened to the songs and lyrics of the Pistols — now they're all remakes of old crap. Johnny took his thoughts with him, that's what! John Lydon's Public Image is different. It is what he believes in, it is not a money making business but a prophecy.

CSM your days are numbered. You are not living in today's society. Johnny is a preacher, a prophet and will be a martyr. Sod you critics, and leave this guy alone can't you!
D. Elson Bristol
We know the worth of The Lydon declarations, and were occasionally called 'critics'. And Charles Shaar Murray, a Hero to us impressionable young-type typing fruits, a man whose perspective and prose inspired us to where we are today, was being *sarcastic.* So, for 'good' read 'bad', 'frontwards' read 'backwards', 'yes' read 'no' etc. Now go back and read the review again. Charlie Murray's days are not numbered, they're just hard to get through. But not as hard as poor lost Jimmy's. — I.P. + P.M.

I went to The Rainbow to see Sham 69. As so often before, we all know it was wrecked by skinheads.

Before Sham came on the skins were kicking people in, running around the place and singing praises to their lovable National Front. Why wasn't there any security here? People could have been killed. Well, they got what they wanted — another premature ending to a gig, Pursey off in tears. While I was waiting for the train home, I heart a group of skins say "We were really enjoying Sham, it's a pity it was ruined." Well that's all very well, but you were running riot with your fellow mates. You did nothing to stop them.

Sham 69 were one of the greatest punk bands, no matter what criticism they have received. The Rainbow gig could have been brilliant. Sham's last stand was more like General Custer's. What a pity. That's life.
Paul Monaghan, London SE11.
At times like this it helps to turn to the darling Swell Maps — P.M.

I've been reading Swell Maps. I know your secret, Golden Cockrill.
An uncharted librarian, Liverpool.
I've been listening to Swell Maps. It's no secret — P.M.
I've been talking to Swell Maps, wore their badge for one night, and still have a rough tape they gave me in late '78 — and I still don't understand — I.P.
Golden has actually changed his name to Gordon — Nikki Mattress.

Can I be the first to start the trilby backlash?
A Gopher, Ayr.
P.S. Is Ian Penman terminal?
No, Ian Penman is 20 this week — P.M.

Who's Tim Buckley?
Big Jim Cooley, Nowhere near Lancaster.
Hang on and we'll let you know. Meanwhile here are some worthies digging deeper into the ramifications of the fake revolution of the last few years being quite sweet with their seriousness. — P.M. + I.P.

Traditional rock'n'roll is a packaged image. McLaren said that kids didn't buy the Pistols for their music but for the attitude. Like the Stones wasted and hairy or The Clash stark and bitter. What about the hours Jones spent practising on his own? What about the work that goes into making it seem easy? A new fresh approach requires not the presentation of a smooth finished product but the exposal of the hard graft, organisation and dynamics of a band — if you like the glorification of positive work and achievment (like the minor miracle of putting out a single on a self-created label) rather than the packaging of cool.

Why can't Penman and Gill write in English rather than the elitist cant they use now? New ideas are only acceptable if they're accessible. At present both these boys are unreadable — too much packaging, too little substance.
The Luddites, Bradford.
Ian Penman and Andy Gill have never met — P.M.

We, the introverted, minor consumeristic, privatised singletarians object most vehemently to the critical factor undemocratically expounded by Mayo Thompson — an obvious unrepresentative minor proletarian of insignificant idiosyncrasies. We think.
R. Supwoods and friends.
Who the hell's this Mayo Thompson? — P.M.
Ask any banana — I.P.
That shows how much you know about your fruit — P.M.

Orchestral Manoeuvres In The Dark make Tubeway Army sound like Klaus Wunderlich.
Oswald Ardwark
And I still say: Tubeway Army make 'making sound' sound like a post-capitalist mode of production. 'Orchestral Manoeuvres In The Dark' make making up group names sound like a post surrealist arbitrary selection of significances — I.P.
Gary Numan and Orchestral Manoeuvres are now laughing at you, Penman. For different sorts of reasons — P.M.
Too vague, Morley — I.P.
You can bloody talk — P.M.
Yes, I am socially constructed in language and. . . — I.P.
Yeah, you're pissed again — P.M.

I am distressed, upset and bloody angry at what Ian Page of 'Secret Affair' had to say for himself. It wasn't his big headedness — if you've got it, show it off I always say. It was how he said that if a punk went to their gigs they would tell him to fuck off. I saw Secret Affair at the Conway Hall. I paid to get in and thought that some of the money went to pay their way to end up with a single which led to an interview, in which they say that they would not tell me to piss off.

It makes me sick.

They didn't tell me then. Now that they're sitting amidst the ever growing mod revival they feel safe to shit on the people that gave the demand for breaks for new bands, such as themselves.

I hope he does tell a punk at his gig to fuck off. And I hope he gets his jaw broken *(We don't like you — Eds)* because I reckon there's a lot of people who feel like me and that would make them very happy. Still, whenever Adrian Thrills writes an excited article on a band, there's usually a backlash brewing. (Remember The Cure). I feel sorry for him, he's about the only decent journalist around, and now he's written an article that annoys me.
Cling-Clang, The Celluloid Trap, Surrey.
Never feel sorry for Adrian Thrills. Every time we see him he looks to be the happiest man in the world. And Ian Page? For what it's worth he actually said that he wouldn't tell this imaginary punk to fuck off. Catch the difference? Take it from there and start again. Actually we've never been able to get to grips with those labels and uniforms and tribal ballet things. And as for putting Jimmy Page on the cover — we were all for it — P.M. + I.P. (Who's collapsed under the desk and is too drunk to carry on).

I'm sending back the Jim Page interview, oops, I meant slagging, because it was so boring. The reason for this is the prat who did the interview. What a big wanker he must be. What Salewicz forgot is that Jimmy Page is the best rock guitarist ever, from the best heavy rock band in the world. The best thing for *NME* (next to closing down) is to stay with all the punk/new wave/mod shit and not go near bands like Zep — because they're just too good to go in the paper you call a music paper.

I hope to God you don't send anyone to Knebworth, send him instead to see the 100th farewell Sham gig bore. Where his small mind can be at rest with fellow wankers. Don't have any more about Zep in your filthy rag or I will burn down *NME* and put an end to all of you!
Andy, London
God bless you, Andy — P.M.

Readers check out the Gasbag rock psychiatry and phenomenological analysis free clinic

Letters edited and confusion confuscated by PAUL MORLEY (B. Pop) and IAN PENMAN (CSE fld).

T-ZERS

DONS DISGUISE

HELLO, hello, come right in and make yourself at home. We've got so much to yak about. *T-Zers* is doing its very own part in promoting this wonderful new positivism. **Led Zeppelin** are wonderful! **The Clash** are Wonderful! **Genesis** and **Public Image** are wonderful! Everything is beautiful! Oh joy! *(Oh God! — Ed).*

Our man in the wellies and polythene bag **Paul Morley** reliably informs us that *nothing* whatsoever happened at Knebworth, although he was threatened by knife-toting Zep fans when he yelled for **Joy Division.** Well he's wrong. a baby was born, and 20 people were busted, but a Doctor informs us this was merely a coincidence. (Though quite why only 20 people copped it at Knebworth when the bust count at last week's Cambridge folk fest numbered in the 100s we'll leave you to figure out . . .). Anyway, promoter **Fred Bannister** was "pretty pleased" with it all and thought the crowd was, by and large, "pretty stupendous". Oh, and Led Zeppelin kinda dedicated 'Nobody's Fault But Mine' to 51-year-old **Charles Sheer Murder** of this parish . . .

So with nary a backward glance we find ourselves in the growingly trendy Mudd Club New York, and the company of those of less than snow-white background. Observe **Michelle Robinson,** current **Tony James** dater, best known for her performance of finding **Sid Vicious** dead in her bed, and also **Anita Pallenberg,** fresh from her support role in **'Scott Cantrell** plays **Chicago's** Greatest Hits'; Ms P was seen consoling herself on the shoulder of Mudd Club owner **Steve Moss. . .**

Still, never mind all that. Will New York ever be the same after *The Old Grey Whiz-z-z-z* arrives in the Big Apple next week? *The Gristle* will be there to record **Patti Smith** in concert at CBGB's before an audience of selected Patti fans *(Yuk — Ed).* Currently, Ms Smith is denying rumours that she and her beau **Fred 'Sonic' Smith** have just tied the marital knot. If this turns out to be true though we shall have to get used to a married name of Mrs Patti Smith. . .

Jimmy Pursey, self-styled 'punk rock star', this week signed a solo contract with Polydor. But fret not all you bondage types, Pursey will still be conniving with self-styled working class tossers **Cook and Jones** on something that will record its first single this very week and that will not now bear the handle of **The Sex Pistols.** "I woke up one morning and thought, 'ere I'm not a Sex Pistol," said Pursey to a Dot, who well understood the feeling. "So I'm not going to call the new band by that name" . . .

Finns ain't what they used to be: Those cuddly **Members** were less than overjoyed with their recent tour of Finland. Apart from an itinerary that could have doubled for a comprehensive crash course in Finnish geography, **Tesco's** Tearaways were rather miffed to find that they needed special permission from No Fun Central to have lager in their dressing rooms, while young female fans were also barred on the grounds that they might be led astray by the demon brew. Even the simple act of walking on stage with a can of beer caused promoters to tear large clumps of their hair out and cry out in dismay.

Further tribulations arose at their Helsinki gig when local Rockabilly rednecks indulged in spot of Teds v Punks aggro. "We couldn't wait to leave the place," confessed Tesco as he flitted through the *NME* enclave. Camberwell's answer to **Dr Alimantado** mentioned, too, that The Members would tour America, Japan and Australia this autumn before returning to blighty, when they will go on a short 'holiday' . . .

Also in need of a holiday are **Max Bell** and **Paul Rambali,** as a result of their definitive detailing of the life and times of the **Rising Sons** of latter-day blues. Read centre pages and retire to the Costa Packet . . .

Can you help this man? **Dennis Bovell** — touted as the world's foremost everything — is launching a nationwide appeal to find a musical saw player to work on the new **Janet Kay** single. All hopeful chippies should ring **Janice** at 486 4488. . .

Perhaps first to call will be **The Only Ones** invisible second lead guitarist. The mystery man is former **'Oo** roadie **Barry** who is helping out whilst regular **Richard Durant** is on holiday. Barry prefers to lurk well behind the amps whilst in concert and thus baffles large sections of the gathering. . .

After **The Little Roosters** were dropped from the March Of Mods tour at last moment, Roosters guitarist **Gary Lammin** rang *NME* to blame 'fellow' MOMT band **Secret Affair**: "We blew them offstage at the Marquee, and they knew we'd have done it on the tour. They just shit themselves." **Ian Page** of Secret Affair replied that though the band wouldn't be dragged into a slanging match he felt that the Roosters would have done nothing to add to the harmonious atmosphere that is needed on such a package. . .

Camerawork all but ruined **The Specials'** *TOTP* debut content as it was to dwell on static, some say dreary, lead singer **Terry Staples** rather than the frantic antics of band behind. Soon to be producer for the band **Mr Elvis Costello** was present during the programme's recording and at its close was seen to be enthusing over sections of **The Boomtown Rats'** 'Don't Like Mondays' video. In the mutual appreciation stakes, **Darts** were seen to applaud The Specials after their miming and later The Specials were open in their Darts appraisal whilst at the generously subsidised BBC bar. . .

More *Pops* poop, not just any hobbledehoy can waltz into the, er, hallowed studio. In fact, jobsworths on the door are so tight with who goes in, that **Korgi's** lead vocalist and all round person of restricted growth, **James Warren,** had no luck when he attempted to get into the recording with his wife! "Sorry guv," said the 'sworth, "if she ain't on my list she ain't going in. . ." At which point some creep of a floor manager chappy burst forth with "You are here to bloody work you know!" *Top Of The Pops* is some heavy manners, Jim. . .

Editor **Neil Spencer** startled to see the front cover and centre spread of our pace-setting fab Mod special of 14th April staring out at him from T-shirts on sale in Carnaby Street. This is not the first time *NME* has surfaced decorating low rent clothing. Royalties for the rip-off gratefully received says our man from Ham Yard. . . Anyway, Mods are on the way out, it transpires; Stiff Records once more lead the way with a single by an eleven year old girl produced and arranged by **Pete Townshend . . .**

Courage Breweries took over one of their own pubs for an evening in order to give **Chas & Dave** a piss up. You'll remember that their 'Gertcha' hit was first brought to public awareness by a Courage TV ad . . . amongst the buffet pie, mash and jellied eels, **Daisy Hodges** (Chas' mum) got up to sing 'Delilah' and other assorted favourites. The pub concerned was the Copper at Tower Bridge . . .

Continuing on the streets of New York, let us report that **Linton Kwesi Johnson** is becoming a name to be dropped. Healthy sales of 'Forces Of Victory' are reported and that may compensate for him having to back out of opening for **The Clash** in California. However Johnson will be playing New York the end of August when he will sprout forth in Brooklyn at a gig in aid of SWAPO. That stands for South West African Peoples' Organisation and not one of **The Marx Brothers. . .**

In case you're losing sleep **Linda McCartney's** 'Suzi And The Red Stripes' 45 is apparently not produced by youthful hubbie **Paul,** but comes from the **Wings/Lee Perry** sessions that Perry has had at his Black Ark Studios ever since he took them back to JA for mixing. The album's worth of material involved just seems to have slipped the Upsetter's mind. Ah well, soon come . . .

Incidentally while we're with the **Perry** clan, the son of P, **Mark** seemed incredibly disturbed backstage at the Final Solution gig at the YMCA Conference Centre in London. Mark is a little confused at the way **The Good Missionaries** are turning out and is reliably informed to be 'quitting it all for good' . . .

Recent smash 'Ring My Bell' by **Anita Ward** nearly went the same way as The Wings tapes; it seems that on delivery of her album to the TK label HQ, producer **Freddie Knight** was told that, as the album was too short, did he have anything else? And guess which dust laden cut he remembered about. Ding Dong . . .

Yes, but, while all this was going on, **Paul McCartney** and the **Brothers Gobb** both decided to relieve their ecological consciences (and probably their tax bills too) by paying for an elephant apiece to be airlifted from an undernourished part of East Africa to a more bountiful plain in West Africa. The Gobbs stipulated that their mammels be henceforth known as **Robin, Maurice** and **Barry,** but there's not a jot of truth to the rumour that Macca wanted his to be called **Linda . . .**

Loon-pant idols **Hawkwind's** latest album cover caused them a spot of bother last week, when that great organ of social concern the *Sunday Mirror* took it upon themselves to point out to leading retailers **W. H. Smith's** that the cover shows a plug wrongly wired. Smith's agreed with the Royal Society For The Prevention of Accidents that some folks might electrocute themselves because of it, and promptly withdrew all copies. A spokesman for the space rock relics said he couldn't believe that anyone would actually follow the diagram. "Hawkwind fans are too intelligent for that!" Oh yeah . . .

You may consider the business of massive Knebworth turn-outs overblown until you realise just what else **Zep** manager **Peter Grant** was contemplating. Among his schemes was a festival on Waterloo Station and another concerning the lower deck of an aircraft carrier with an indoor/outdoor concert . . .

Lastly — we unmask the masked man. At the weekend, **Prag Vec** had with them onstage a mysterious saxophonist blowin' free. This cool beret went under the handle of **Reeds Moran.** The following night the same spook was awailing with **Scritti Politti** and going under the nom de plume **Peewee Pasqual.** Let us rip aside the facade! Reeds Moran, Peewee Pasqual and the man-you-love-to fix bayonets with, **Ian Penman,** are three and the same! His horn knows no reality . . . watch it. Ian Penman is 3ft 10 . . .

JOHN COOPER-CLARKE exhibits the flat top cut Dylan never had. Pick: Chris Lurca.

MICK JAGGER, beard, and Jerry Hall in Paris. Pic: Sipa Press.

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
News Editor
Derek Johnson
Production Editor
Stuart Johnston
Associate Editors
Charles Shaar Murray
Monty Smith
Special Projects Editor
Roy Carr

Staff
Tony Stewart
(Live! Editor)
Angus MacKinnon
Paul Rambali
Max Bell
Danny Baker
Paul Morley

Photography
Pennie Smith

Contributors
Nick Kent
Fred Dellar
Steve Clarke
Tony Parsons
Julie Burchill
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Adrian Thrills
Ian Penman
Andy Gill

Cartoons
Tony Benyon
Ray Lowry

Research
Fiona Foulgar

New York
Joe Stevens
(212) 674 5024
Mick Farren

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.

Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher
Barry Cooper
(01) 261 6207

Publisher: Eric Jackson
Editorial Consultant Andy Gray

IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES

MAIL ORDER TOP TEN

This (Last) Week

1	(1)	Rock against Thatcher	25p
2	(5)	The Ruts	20p
3	(2)	Specials	20p
4	(—)	Undertones	20p
5	(—)	Tubeway Army	20p
6	(4)	S.L.F.	20p
7	(8)	UK Subs	20p
8	(6)	Clash Police	20p
9	(—)	B 52's	20p
10	(—)	Jam Tube Station	20p

New Releases: 20p Rude Boys, Rude Girls, I'm an Upstart, Swell Maps, Mo'dettes, Shoes for Industry, Spizz Energi, Cramps, Mod Stinks, Zip Nolan, Secret Affair.
25p Spherical Objects, B-52s, Tubeway Army.

Add 10p P&P Free list

286 PORTOBELLO RD
LONDON W10 OK

Published by IPC Magazines Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia) Ltd., South Africa, Central News Agency Ltd., East Africa, Stationery and Office Supplies Ltd., Publishers.

QUEEN LIVE KILLERS

Two hours that will last forever

Queen Live Killers

EMSP 330

Also available on tape

Includes the single **Love Of My Life** *c/w Now I'm Here* EMI 2959 *Also available now*

a live double album featuring their finest tracks.
Already heard live in concert by more than 1.2 million fans.

The Queen World Tour 1978/9.

October 1978
Dallas
Memphis
New Orleans

November
Miami
Lakeland
Washington DC
New Haven
Detroit
Kalamazoo
Boston
Providence
New York
Nassau
Philadelphia
Nashville
St. Louis
Cleveland
Cincinnati
Buffalo
Ottawa

December
Montreal
Toronto
Madison
Chicago
Kansas City
Seattle
Portland
Vancouver
Oakland
Los Angeles

January 1979
Hamburg
Kiel
Bremen
Dortmund
Hannover
Berlin
Brussels
Rotterdam

February
Cologne
Frankfurt
Zurich
Zagreb
Ljubljiana
Munich
Stuttgart
Saarbrucken
Lyon
Barcelona
Madrid
Poitiers
Paris

March
Paris

April
Tokyo
Osaka
Kanazawa
Tokyo
Kobe
Nagoya
Fukuoka

May
Fukuoka
Yamaguchi
Sapporo

to be continued...